# VOTE DEC. 12

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- DISTRICT 5: MATT GONZALEZ ☑
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- DISTRICT 7: TONY HALL ☑
- DISTRICT 8: EILEEN HANSEN ☑
- DISTRICT 10: SOPHIE MAXWELL ☑
- DISTRICT 11: GERARDO SANDOVAL ☑

THE SAN FRANCISCO BAY GUARDIAN

Dec. 6–12, 2000 • Vol. 35, No. 10 • FREE

The Best of the Bay … Every Week

# MUSIC 2000

## THE YEAR IN REVIEW

- Sylvia W. Chan knows Who Jill Scott is (and that's all that matters)
- Michelle Goldberg on music for the marketplace
- A year in hip-hop, rock and roll weiting game, Outkast, election-night music, and Top 10 lists

A special Noise supplement

LAFCO votes to send public power to ballot [p.15]

**S.F.'s race to the wire**
Last-minute intelligence on Districts 3, 5, and 10 [p.23]

**Eat the rich**
Annalee Newitz and Tom Frank on labor in the new economy [p.31 and p.38]

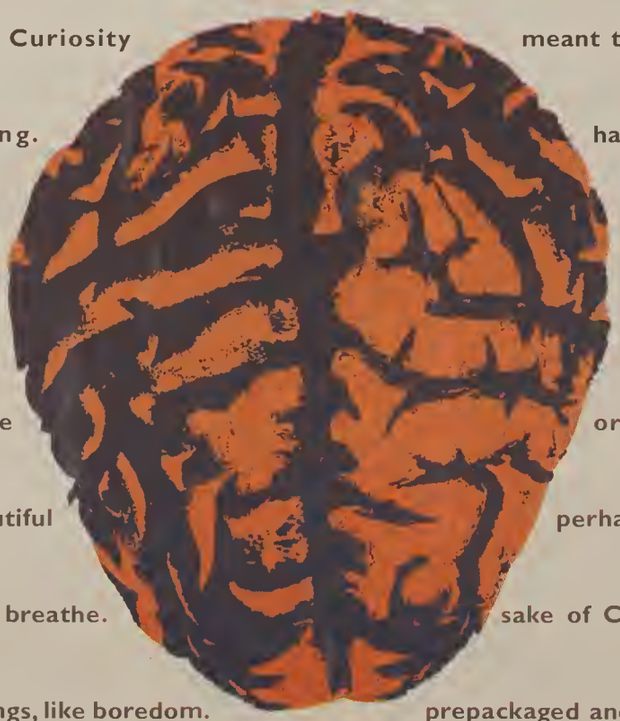


**Just *feel* it:** Singer Jill Scott's *Who Is Jill Scott* was a highlight of 2000.


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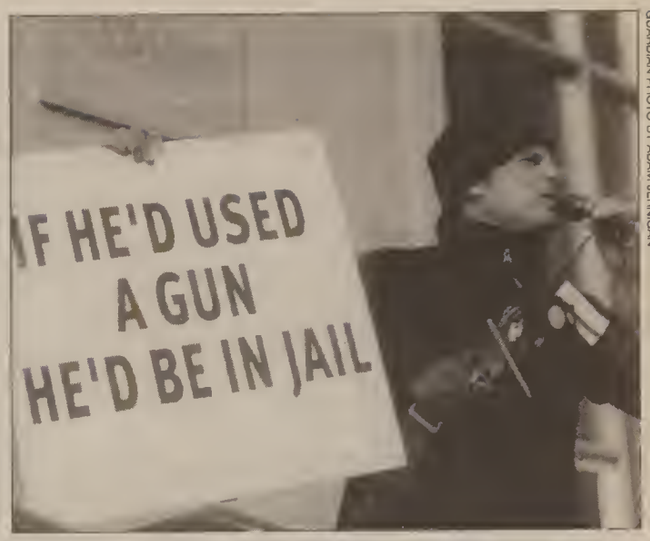
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Since 1966. An independent, locally owned and edited newsweekly.

The San Francisco Bay Guardian

Dec. 6–12, 2000




GUARDIAN PHOTO BY ADAM JERNIGAN

**Road outrage:** Manuel Affonso, of the San Francisco Bike Messenger Association, demanded justice and respect for couriers at the Hall of Justice last week. He and 200 other messengers were protesting police inaction over the recent slaying of a former courier.

## cover story

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Sylvia W. Chan on Jill Scott, Michelle Goldberg on music for the marketplace. Plus, a year in hip-hop, rock and roll waiting game, Outkast, election-night music, and Top 10 lists. A special *Noise* supplement

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## Bay Guardian Community Fund .....58

Launched in 1991 as our 25th-anniversary gift to the Bay Area, this annual fund has assisted many local nonprofit groups. This holiday season we once again ask your help in building community through heartfelt giving.

# in this issue

If the turnout for the Dec. 12 election isn't abysmally low, there's a very good chance that Mayor Willie Brown could be facing a Board of Supervisors on which he has less than a reliable majority. That would be a radical change for the imperial mayor, and a dramatic shift in how local politics works.

And the Brown machine is getting desperate, pulling out all of the stops to prevent the independent candidates from winning.

Chris Dittenhafer, for example, is trying to revive his flagging campaign. With his razor-thin support and 3,000 votes to make up before Dec. 12's runoff election, even Dittenhafer's allies appear to be giving up on him: Brown is taking meetings with Dittenhafer's opponent, Chris Daly, and the soft-money gurus at Barnes Mosher Whitehurst are reportedly concentrating on other districts.

So Dittenhafer, casting around for a campaign issue, has been brandishing a single out-of-context comment from the *Bay Guardian*. He quoted us in a letter to the *Bay Area Reporter* this week, and we hear that the same quote is slated to appear in an upcoming last-minute mailer. This paper, Dittenhafer claims, says Daly's supporters have "gone too far."

Let's set the record straight. We wrote that some of Daly's supporters went too far in their attacks on Beryl Magilavy, a decent candidate who didn't make the runoff. We made that statement in an endorsement that praised Daly for his commitment, his energy, his integrity, and his exciting, volunteer-driven campaign. In the same endorsement we slammed Dittenhafer for doing nothing with his political career except carrying water for the city's big taxi companies.

If one or two of Daly's supporters were overzealous in criticizing one of his opponents, that's too bad. But as we said at the time, it doesn't diminish Daly.

Still, the machine candidates will grasp at any straw, twist any comment, use any lie to keep intact the power of big business and big interests. You'll see more in the next week.

But you don't have to buy it. Mark Dec. 12 on your calendars — and vote as if the city depends on your casting a ballot. It does.

*Tim Redmond and Gabriel Roth*
*tredmond@sfbg.com*
*gabriel@sfbg.com*

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## Bookmarks
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**Live election coverage**
Live online coverage of the Dec. 12 runoff, plus our endorsements. **www.sfbg.com/election**

**Open All Night**
Our new A&E newsletter, every Thursday via e-mail. Sign up at www.sfbg.com/newsletter.html.

**A very Frank interview**
Our complete interview with Tom Frank, author of *One Market under God*. **www.sfbg.com/SFLife/35/10/frank.html**

**An enemy of the future**
Tom Frank rips the hucksters of business hype, in **Focus on the Corporation. www.sfbg.com/focus/111.html**

**Mixed signals from Berlin**
The brown streak in German politics, part one. Martin A. Lee's **Reality Bites. www.sfbg.com/reality/07.html**

**Chiapas rally**
Local activists pressure Mexican president Fox to keep his word. **www.sfbg.com/News/35/10/10ogpro.html**

**A dire shortage of preinaugural schlock**
Media miss their "honeymoon" with the president elect, in Norman Solomon's **MediaBeat. www.sfbg.com/MediaBeat/146.html**

**Bank on it**
Ralph Nader says we need a modern financial regulatory system. **www.sfbg.com/nader/128.html**

**TV picks**
Michael Moore's *The Awful Truth* — on Bravo, Fri/10, 8 p.m. — and other TV picks. **www.sfbg.com/media/tv**

**Are you naughty or nice?**
Anhoni Patel on *The Libertine* in **VHS Nation. www.sfbg.com/AandE/vhs/16.html**

**The murmur of cottonwood trees**
**Looseleaf,** new short fiction every Thursday by Dan Leone. **www.sfbg.com/looseleaf/61.html**

**Captain Crazy**
Seduced by the river, in Naim Sultan's **Off Trail. www.sfbg.com/offtrail/09.html**

**Gone in 60 seconds**
Who said sex was supposed to last longer? Andrea Nemerson's **alt.sex.column. www.sfbg.com/asc/183.html**

**The rules of attraction**
It's not unusual to have a hint of desire turn into a flood of repressed emotions, in Mistress Marisha's **The Truth Hurts. www.sfbg.com/truth/77.html**

**Breaking Starbucks windows**
Liby S. Pease asks, "Why doesn't this bother me?" in **Not about Makeup. www.sfbg.com/makeup/19.html**

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# letters to the editor

## Two Kosovos

I am compelled to write you because of an article by Christian Parenti that you published last summer ("Colony Kosovo," 8/23/00). If I did not know better, I would think there were two Kosovos, because Mr. Parenti's version of the condition of Kosovo is impossible to reconcile with what I know about the province.

I found it shocking that a progressive could visit the scene of some of the worst atrocities in Europe since World War II and then write about it without any recognition of who the victims were. Parenti's article failed to comprehend the plain truth about the sources of aggression, much less the nuances of this complicated situation.

Parenti, like many other Left writers, seems not to have noticed the Serbian campaign against Kosovo's self-determination, beginning with Milosevic's ascendance in the late 1980s and continuing through the widespread atrocities that preceded NATO intervention by more than a year. Parenti manages nary a word about the criminality of Serbian actions in Kosovo.

Progressives have had a hard time getting their minds around the irony of a situation where U.S. interests, quite by chance, overlapped with those of the oppressed Kosovo Albanians. Ordinarily, a lot of good people could be counted upon to oppose a racist, genocidal war against a poor population. In the case of Kosovo, most of them either stayed on the sidelines or found themselves in the streets demonstrating side-by-side with Serbian nationalists and the political groups who believe that they are speaking out in defense of a Serbian socialism that is, in actual fact, long gone.

*Peter Lippman*
*Sarajevo*

**Christian Parenti responds:** *Peter, these are the facts as reported by the* London Independent, *the* Guardian, *and* Le Mode Diplomatique: *NATO and OSCE forensic teams have investigated every possible inch of Kosovo and found less than 3,000 corpses. Even the Hague admits that some of these bodies are probably Serb or were killed in the NATO bombing.*

*Whatever the case, this is a horror story. But, it is not — as you, Clinton, and Albright insist — genocide. We bombed Yugoslavia with radioactive depleted-uranium ordinances for 78 days because liberals like you believed American defense secretary William Cohen when he asserted (with zero corroboration) that 100,000 or more Kosovar Albanian men were missing, possibly murdered. Remember that? Now the NATO story — your story — turns out to be a lie.*

*What preceded the NATO bombing was a brutal counterinsurgency war that pitted Serbian paramilitary police thugs against the drug-running terrorists of the KLA. Both sides killed civilians.*

*As for your assertion that the NATO bombing was a case of "U.S. interests, quite by chance, overlapp[ing] with those of the oppressed Kosovo Albanians," I invite you to leave the comfort of your armchair and actually travel the crime-plagued roads of Kosovo. Sample the radioactive food and water of the province. Also, you might enjoy meeting some of the KLA "freedom fighters" who now pimp Kosovar girls to G.I.s and extort small Kosovar shopkeepers. If you need tips on how to get into NATO/K-FOR occupied Kosovo, let me know.*

## Spineless panderer

As the District Eight supervisor's race between incumbent Mark Leno and challenger Eileen Hansen nears the finish, I must comment on Leno's handling of the Noe Valley youth homeless shelter issue. Though Leno ultimately voted to fund the shelter (a reasonable proposition I always supported), his "discussion" of the matter before different audiences made me conclude that he is a spineless panderer.

He slyly pretended to oppose the shelter when addressing homeowners' groups, while to younger people he expressed total support. In terms of homelessness in general, which is a big issue in District Eight, I question why Leno hasn't pressed for a more comprehensive solution to the problem citywide. Shelters are merely short-term Band-Aids, and yet Leno has been unwilling to challenge the mayor, who gives no serious evidence of budging from his nonsensical conclusion that the problem is unsolvable.

Eileen Hansen, on the other hand, is addressing this and many other issues by calling for comprehensive long-range plans to look at the larger issues involved, studying what other jurisdictions have succeeded with, and basically getting off the dime and getting moving. Hansen has my vote. Mark Leno and the status quo are getting us nowhere.

*Rich Benjamin*
*San Francisco*




## For the record

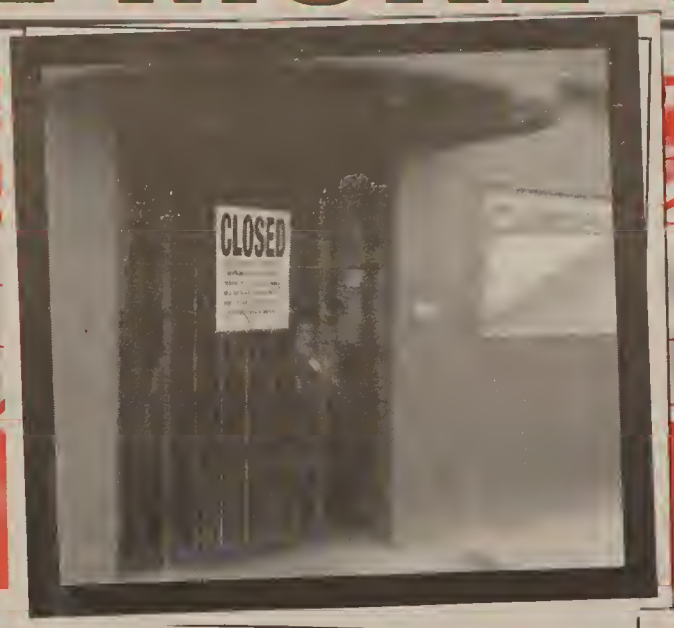
Jim Salinas did not graduate from UC Berkeley ("Introducing Mayor Brown's Planning Commission," 10/18/00). He was offered a scholarship but chose not to attend.

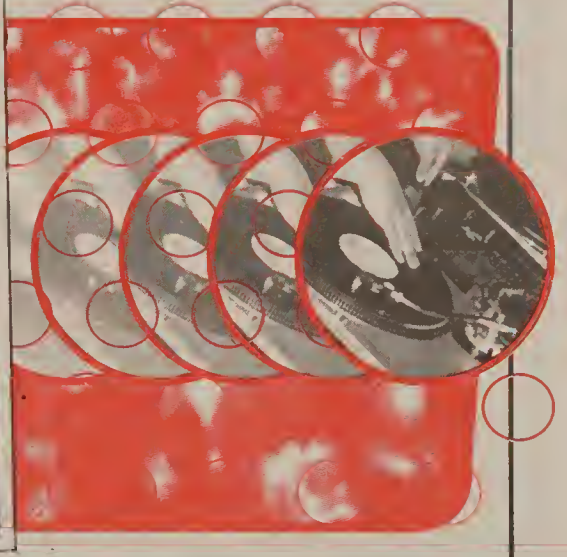
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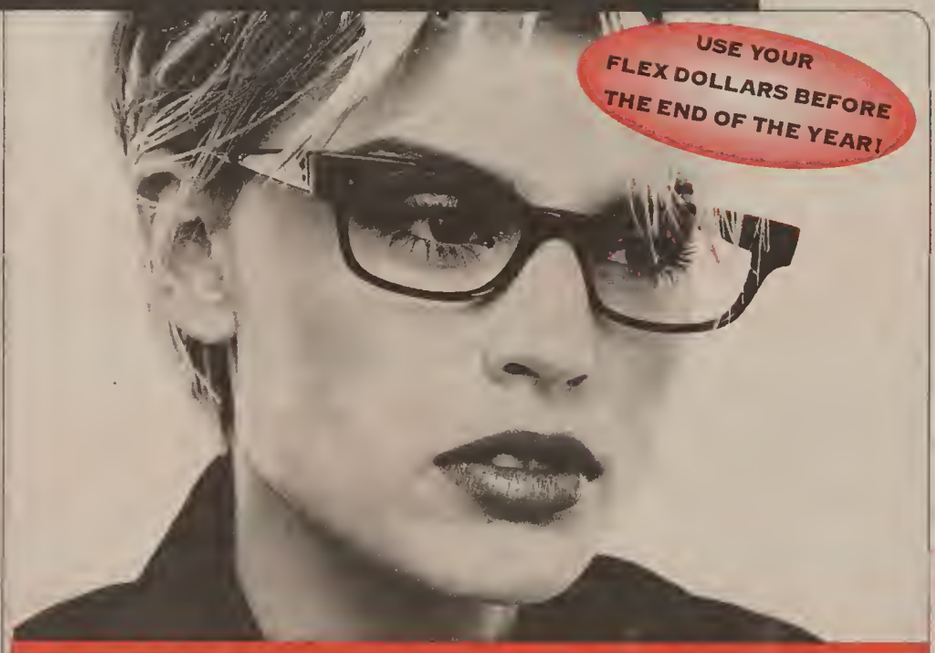
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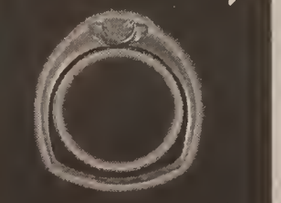
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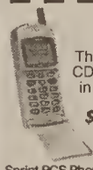
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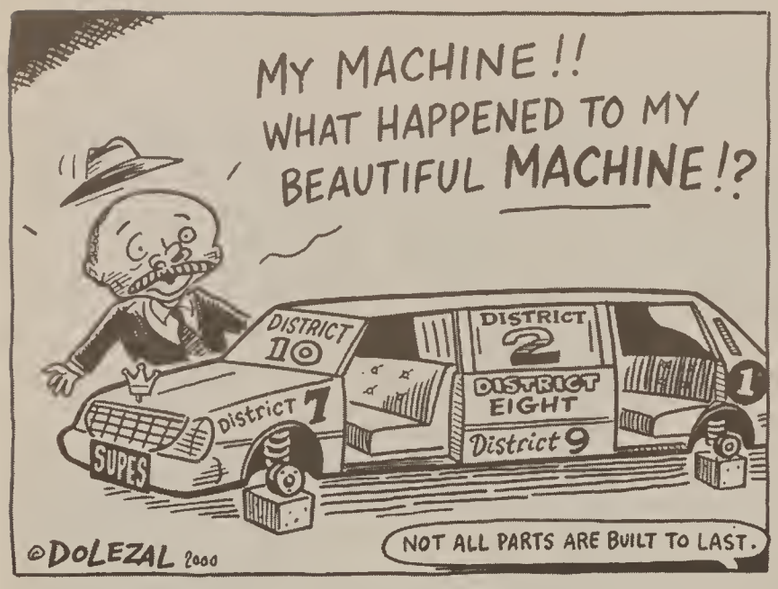
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## opinion

by ross mirkarimi

# Who's afraid of the Greens?

Our democracy is anemic, and the recent presidential election proves it. But while millions of Americans fell prey to the stun gun of intolerance directed at third-party presidential candidates this fall, San Franciscans, in particular voters in District Five, can defy negative convention by not succumbing to the outlandish fearmongering generated by supervisorial candidate Juanita Owens.

The political pundits' flawed predictions of a substantially improved voter turnout, coupled with the mainstream vitriol directed against Green Party presidential candidate Ralph Nader, suggest an institutional bigotry designed to scare voters from our one-party-with-two-heads system. Owens and her cronies have brought that bigotry home by using fear to bash rival Matt Gonzalez.

Gonzalez recently demonstrated heart and moxie in switching from Democrat to Green because of his principled belief against the death penalty, his concern over corporate sponsorship dominating the two major political parties, and a litany of Democratic betrayals: North American Free Trade Agreement and World Trade Organization; ineffective campaign finance reform; the absence of universal and catastrophic health care; regressive welfare reform, which has caused unprecedented homelessness for women and children; and decreased access to abortion services.

His independence has been met by campaign hit pieces from Owens that bear an uncanny resemblance to the national Democratic Party's strategy of evoking social guilt during the presidential election (when "A vote for Nader is a vote for Bush" became its mantra). "It's about the Supreme Court, Stupid," one flyer reads. "Doesn't this guy get that Nader may have caused Gore to lose in Florida?" Another insinuates that Gonzalez is antichoice.

Since Gonzalez finished first in the general election with 44 percent of the vote, compared to Owens's 28 percent, Owens's strategists have resorted to this familiar tactic: inflame your opponent with moral finger wagging, however untruthful, to cover up your own lack of any practical social policy.

As a District Five resident, I've noticed that Owens's campaign material is thin on ideas. It commits most of its ink to stratospheric rhetoric and innuendo in persistently linking Gonzalez to the downfall of Vice President Al Gore and the abrogation of "choice."

It's amazing how machine politics has perfected the art of making lies sound truthful. But then again, this is the same type of machine that makes the death penalty seem respectable.

In a city where ideological conformity rules, Gonzalez's candidacy helps draw distinctions between those who are progressive and those whose records say otherwise. Owens helped breach one of the main tenets of liberal public policy by introducing privatization into our public school system at Edison Elementary. This misguided experiment is on par with Republican, not traditionally progressive Democratic, values. Meanwhile, Gonzalez enthusiastically advocates real campaign-finance reform, endorsing the recently triumphant Proposition O. Owens opposed it.

And while San Francisco municipal races are by state law nonpartisan, Owens's harping on Gonzalez's switch from the Democrats to the Greens evokes a perverse kind of patriotic correctness.

It's not passion but intolerance that is the problem. Gonzalez's passion threatens those who want to manipulate power. This is why Owens benefits from the bottomless pit of soft money generated by the machine of Mayor Willie Brown — the same machine that wants to defeat progressives such as Aaron Peskin, Chris Daly, Gerardo Sandoval, and Sophie Maxwell, among others.

Unless reform-minded candidates are encouraged to challenge the inherent conflict of interest that occurs when public servants are bound to the machine that puts them in office, San Franciscans will continue to reap only phony reform. ❖

*Ross Mirkarimi was California director of the Nader for president campaign.*

## editorials

# To take back S.F., Vote Dec. 12

You wouldn't know it to read the *San Francisco Chronicle*, but a tiny handful of people could determine the direction of the next San Francisco Board of Supervisors.

There's an election Dec. 12, a critical runoff election in nine districts — and the outcome may very well be close. Turnout will almost certainly be the deciding factor.

Although the front-runners have won every runoff election in San Francisco in the past 20 years, the situation is very different this time out: In November, thousands of voters went to the polls to choose a candidate for president and voted for supervisor since they were there anyway. In the runoff, nothing else will be on the ballot — only people who are motivated enough to want to vote for a single district supervisor will cast ballots.

And the Brown machine is doing everything possible to make sure that its voters are motivated.

The machine has already spent $1 million in soft money — just on the runoffs. A lot of that money has gone to vote-by-mail campaigns, phone banks, and programs to give voters free rides to the polls. And it's all carefully targeted to make sure that every possible supporter of the machine candidates actually votes.

For complete explanations of all our endorsements, go to sfbg.com/election. Visit sfbg.com election night for live coverage.

The independents and reform-minded challengers don't have that kind of money. So although the reform candidates finished well ahead in five districts, the machine candidates actually start with an advantage.

Which means that it's absolutely critical for every progressive, independent-minded voter — everyone who wants to shake the city loose from Mayor Brown's iron grip — to take 10 minutes out of his or her life and vote in the Dec. 12 runoff.

Think about it: One vote can make a difference. Two votes — yours and your roommate's — can make a big difference. Ten votes — yours and nine friends' — could easily be decisive.

Vote Dec. 12. Your city depends on it.

• • •

We've already endorsed candidates in eight of the nine runoffs: Jake McGoldrick (District One), Aaron Peskin (District Three), Leland Yee (District Four), Matt Gonzalez (District Five), Chris Daly (District Six), Eileen Hansen (District Eight), Sophie Maxwell (District 10), and Gerardo Sandoval (District 11). In every case, we were happy to back strong, independent, reform-minded candidates. There's also a runoff in District Seven, West of Twin Peaks, and that race has been more troubling.

The incumbent, Mabel Teng, has been a disaster. Teng votes in lockstep with Mayor Brown's majority on every single major issue (see scorecard, page 16). She opposed campaign-finance reform, opposed a strong living-wage law, opposed controls on Sutro Tower antennae, opposed new restrictions on owner move-in evictions, opposed a ban on ATM fees, opposed the Sunshine Initiative, and opposed public power at every step of the process. Meanwhile, she supported the massive Bryant Square development project, supported a crackdown on homeless people at Union Square, supported a massive giveaway of public money to Bloomingdale's, supported a ban on news racks ... the list goes on and on. Teng does whatever the mayor, the big corporate lobbyists, and the developers want.

Our first choice for District Seven, longtime neighborhood activist Bud Wilson, didn't make the runoff. And we're far from thrilled with the challenger who did finish in the money, Tony Hall. Hall, a court administrator, told us he opposes most types of rent control. He supports school vouchers. He doesn't want affordable housing or "undesirable" social services, such as a drug-treatment program, in his neighborhood.

More disturbing — far more disturbing — is the way he's run his campaign. Hall's early flyers, for example, depict a gathering of white people, with the slogan "Bring Back Our Voice." And when we asked him about the obvious problems of using that sort of material in a diverse district in a diverse city (and in a campaign against an Asian woman), he was unconcerned. Hall received the endorsement of, and a $100 contribution from, the European/American Issues Forum, a group that describes itself as advocating the rights of white people and uses not-so-subtle racist messages on its Web site. And he returned the check and renounced the endorsement only after we pushed him on it not once but three times. He charged in one debate that Teng was funded by "Hong Kong money," although there's no evidence of that whatsoever.

Hall claims his slogan had no racial connotations at all; he says he wanted to promote neighborhood power over downtown interests. And he says (somewhat more convincingly) that he didn't know anything about the EAIF until we directed him to the Web site. But at the very least, he's shown a level of insensitivity that doesn't say much for his ability to serve on the San Francisco Board of Supervisors.

Still, the *San Francisco Bay View* newspaper, owned and operated by African American activist Willie Ratcliff and his wife, Mary, has endorsed Hall. And a number of local progressive Asian political leaders have told us they would vote for Hall over Teng — because, as one person told us, Teng has been so bad that the voters need to hold her accountable, even if that means electing someone who is unappealing. Sup. Tom Ammiano put it this way: "Mabel Teng has demonstrated a record of duplicity, betrayal, and race-baiting that represents the worst of local politics. She's unfit for public office. At least with Tony Hall, what you see is what you get, and there's potential for growth."

And Hall will have to be accountable to neighborhood activists like Bud Wilson and the neighborhood groups that Teng has ignored.

A lot of progressive political groups and leaders are ducking this one, refusing to endorse either Hall or Teng. But the voters of District Seven have to choose one or the other, and one of the two is going to win. At least Hall is the challenger, offering change, independence from the Brown machine, and some hope for the better. To his credit, Hall endorsed Proposition L, supported the Sunshine Initiative, and promised to vote to put a municipal utility district before the voters. He opposes the privatization of the Harding Park golf course.

So we'll hold our noses, pray for mercy, and go with Hall. Perhaps if he's elected he'll grow into a Quentin Kopp or John Barbagelata type — conservative, but independent and strong on good-government issues. If not, he'll need (and get) a strong challenge when his term is up. ❖

For a dissenting view on this endorsement, see page 28.

# news

## on guard


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# Pedal power

## *Treated like "disposable people," bike couriers ramp up union efforts*

**By A. Clay Thompson**

Atop the marble steps of the Hall of Justice Dec. 1, bike messengers placed a hand-painted memorial plaque honoring their fallen — most of them killed by motor vehicles. The most recent name on the monument was that of Chris Roberston, a 30-year-old grocery stocker and ex-messenger, slain two weeks earlier by truck driver Rueben Espinoza.

Robertson's death occurred on the night of Nov. 17 as he and a posse of couriers rode to Mission Rock to memorialize Joe Woods, a veteran of the industry who'd been killed Nov. 9 outside his Bernal Heights home during a robbery. As the mini Critical Mass pedaled down Fourth Street, Espinoza pulled up behind them in a moving truck — and apparently got pissed that his journey was slowed by the group of 20 to 40 cyclists. After a verbal confrontation, the driver hurled a chunk of wood at Robertson and then, to their horror, ran the man down — either intentionally or by accident — pulverizing him beneath the wheels of his semi truck.

Anger over the young man's death drew some 200 cyclists to the courthouse for a raucous — "Fuck the police!" was a common refrain — noontime rally. "What I saw was clearly intentional," said courier Ron Salkin, a friend of Robertson's and a witness to his killing. "This guy turned his truck right into Chris and preceded that by throwing a block of wood at him." Espinoza is currently free on $15,000 bail, as prosecutors and police investigate.

The furor over Robertson's slaying comes during a period of upheaval in his former industry, with two courier companies, Express Network Inc. and First Legal Support Services, both of which specialize in transporting legal documents, locked in bitter labor disputes. Messengers at Express Network, in the midst of a unionization drive, have filed a grievance with the National Labor Relations Board charging the company with unfair work practices. At First Legal couriers are fighting what they call a "preemptive strike" to keep them from organizing.

"For a legal services company, you'd think they could pay us legally," said Jeff Levin, a driver for Express Network. "We don't get any overtime; we don't get reimbursed for our mileage on our vehicles; we don't get any vacation days or sick days. Really, they treat us like we're disposable people." According to state law, businesses must pay time and a half to employees who work more than eight hours a day and must compensate drivers for wear and tear on their vehicles.

The company, which has branches in San Diego, Sacramento, Santa Ana, and Los Angeles, employs 12 bicycle messengers and 10 drivers in San Francisco. Levin and cohorts, who filed for a union election Nov. 16, are seeking to affiliate with the International Longshore and Warehouse Union, Local 6, which has spent the past two years organizing the same-day delivery industry.

In their complaint to the National Labor Relations Board, workers charge Express Network with threatening to yank benefits if they join up with the local.




GUARDIAN PHOTO BY ADAM JERNIGAN

**Deadly message:** The Nov. 17 death of Chris Robertson prompted 200 couriers to protest last week on the steps of the Hall of Justice, demanding an end to road rage.

The corporation had no comment. "Our position, quite frankly, is we don't want to handle our personnel matters in the press," said Daniel Coleman, chief administrative officer for Express Network.

While couriers at Express Network are unionizing, messengers at First Legal may not have that opportunity. The company, which has offices here and in Los Angeles, is forcing its employees to become independent contractors — and independent contractors can't form a union. "It's a

*See "Couriers," page 19*

# Renne denies conflict of interest — but refuses to explain why

**By Rachel Brahinsky**

Three weeks after the *Bay Guardian* revealed that City Attorney Louise Renne placed deputy city attorney Jackie Minor in a position that violates the very law she is supposed to uphold, Renne has finally responded to the charge. But her response, in a letter to Sunshine Ordinance Task Force chair Hilda Bernstein, glosses over the problem of a possible conflict of interest in her office.

The question arose last month, when a city worker filed a Sunshine Ordinance complaint against the Human Rights Commission. When the complaint was up for a hearing, Minor announced publicly that, in addition to her regular position as task force adviser, she recently had been assigned to the HRC (see "Runaround Renne," 11/8/00).

This violates the Sunshine Ordinance, which requires Renne to assign one deputy "solely" to the task force — apparently in order to ward off conflicts like Minor's. After we pointed out the problem, Renne called Bernstein for a meeting. She then followed up with her letter Nov. 27, stating, "You should be assured that there has been no conflict of interest" in the city attorney's representation of the task force.

But while the letter provides a detailed explanation of how questions of conflict are researched, it doesn't explain how Renne came to this conclusion regarding the task force — and she avoids any mention of the sunshine law.

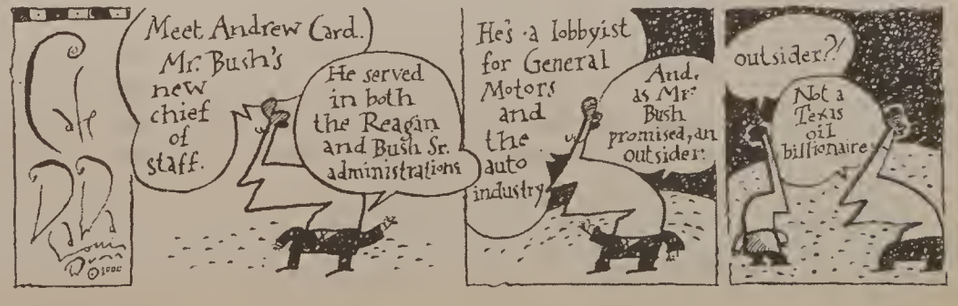
Renne's statement also conflicts with what an HRC staffer told us last month: that Renne had appointed another deputy to work with the HRC specifically on public record requests (although Minor would still provide other legal advice) because Minor's work with the task force presented a conflict. Neither Renne nor Minor will comment on whether the second deputy, Dorji Roberts, remains with the HRC.

Just before our story appeared last month, we got word from Renne's press representative that Renne was preparing four different documents relevant to the situation; Minor told us a formal opinion would be out within that week.

One month later, only the letter to Bernstein has materialized. And, as Thomas Burke of the law firm Davis Wright Tremaine told us, Renne's letter lacks sufficient explanation. "Part of the way you build trust and confidence is to make sure that the people around you understand what you are doing," he said. "If I were her, I would slay this [question] by explaining what she has done," to determine that there is no conflict.

We faxed Renne our own letter Dec. 1, asking how she concluded that Minor's double assignment doesn't present a conflict, and to see if she agrees that Minor's dual role violates the Sunshine Ordinance. Renne did not return repeated calls by press time, and Minor told us that she had no comment. ❖

*E-mail Rachel Brahinsky at rachel@sfbg.com.*



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# MUD victory

## *Commission to supervisors: Put MUD on the ballot*

**By Rachel Brahinsky**

In a move that may bring San Francisco closer than ever before to setting up a new public power district, the county's local agency formation commission (LAFCO) voted Nov. 28 to tell the San Francisco Board of Supervisors to immediately call for an election on whether to form a municipal utility district (MUD).

In a 4–1 vote, LAFCO approved guidelines drawn up by attorney Angela Alioto, legal counsel for the Coalition for Lower Utility Bills (CLUB), the group that wrote and circulated a MUD petition this summer.

By voting for Alioto's proposal, the commission, created in August to review the MUD proposal, agreed to send any MUD petition that comes before LAFCO directly to the Board of Supervisors. The board is then directed by the MUD Act, a state law that's been on the books since 1921, to "call an election within the proposed district without delay." The election would also include the city of Brisbane, which is included on the petition.

Commissioners voting for the measure included Sup. Tom Ammiano, chair Neil Eisenberg, commissioner Bernard Choden, and Sup. Sue Bierman. Alternate commissioner Sup. Barbara Kaufman, sitting in for Sup. Michael Yaki, cast the single dissenting vote.

"The Board of Supervisors has to do three things: they have to call an election, they have to make plans to pay for the election, and they have to draw lines for the MUD wards," Joel Ventresca, cochair of CLUB, told us. "The MUD Act requires them to do that without delay. Anyone who argues for delay is basically saying that it's OK for PG&E to triple our rates."

After the vote on Alioto's proposal, LAFCO held the hearing on the MUD petition that had been postponed Nov. 21 after a dispute about meeting procedures — which was exacerbated when deputy city attorney Dorji Roberts gave confusing advice about state law — caused a delay (see "Roberts Mis-Ruled," 11/29/00).

During the hearing nine people spoke in favor of putting the petition on the ballot. Although Pacific Gas and Electric's lobbyists against the MUD were in the audience, nobody spoke against the petition.

Longtime public power consultant Jim Simpson told the commission that after working for PG&E for 24 years, he moved on to advise the three communities in California that have successfully formed MUDs or public utility districts.

"[The districts] have been very successful and provide power at a rate some 25 to 30 percent lower than PG&E," he said. "Deregulation is in such disarray, San Francisco–Brisbane must form a MUD and look at public power ... because rates are going up, and only the formation of a MUD will be able to solve it."

Willie Ratcliff, the publisher of the community newspaper *San Francisco Bay View*, told the commission that his neighborhood is fed up with PG&E, which has been blamed for contributing to the neighborhood's extremely high rates of breast cancer and asthma. "I have lived in a city where we had local power, and it worked better, because at least we had a vote. Right now we don't have a way [to be heard]," he said.

At the meeting LAFCO also approved a motion to hire consultants to study the electric market in San Francisco, including a look at the possible benefits of public power. The next day the Board of Supervisors' Finance and Labor Committee approved a $754,250 budget for LAFCO.

At the Dec. 4 Board of Supervisors meeting, at the request of Kaufman and the City Attorney's Office, the LAFCO budget was amended significantly. The majority — $604,250 — was placed on reserve. The rest — $150,000 — was released to pay for LAFCO staff salaries, legal representation, and basic organizational functions. The board approved the amended budget unanimously. Also at the meeting, the board accepted the MUD petition from LAFCO; then Ammiano introduced a resolution calling for the establishment of five MUD wards and scheduling the MUD election for Nov. 6, 2001. A vote is expected on the two resolutions Dec. 11.

The LAFCO vote comes as the cost of electricity, the failures of deregulation, and the problems with PG&E are in the news on a regular basis. Just last week the *San Francisco Chronicle* reported that PG&E was the subject of more than half of all consumer complaints filed with the California Public Utilities Commission between 1997 and 1999. Newspapers all over the state have reported on specific problems with the utility, including its request for a $3 billion rate hike, a promised 50 to 65 percent increase in natural gas prices, and efforts to avoid paying property taxes.

In response, the public power idea is gaining momentum. Also on Nov. 28, Harvey Rosenfeld of the Foundation for Taxpayer and Consumer Rights announced his intention to put an initiative on the ballot asking voters to approve the formation of a new public agency that would manage the power grid and advocate for ratepayers. Citizens in at least three cities outside of the Bay Area are looking into forming municipal power districts, long known to have lower rates than privately held utilities. ❖




GUARDIAN PHOTO BY PHOEBE TOOKE

**Public power veteran:** Jim Simpson served 24 years with PG&E and learned the tricks of the trade. Over the past 20 years he has helped three communities create public utility districts. Above, Simpson, consultant to San Francisco MUD proponents, prepares his speech at the local agency formation commission's MUD hearing Nov. 28.

**P.S.** *Media coverage of the campaign is improving slightly. Bay City News Service, KQED, 88.5 FM, the* Chronicle, *the new* San Francisco Examiner, *and KPFA, 94.1 FM, covered the story. The KPFA* Morning Show *ran an in-depth discussion of municipalization, interviewing Ventresca, Jerry Jordan of the California Municipal Utilities Association, and a representative from Alameda Power and Telecom.*

*LAFCO meets again Tues/12, 3 p.m., City Hall, Room 263, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-5184.*

*E-mail Rachel Brahinsky at rachel@sfbg.com.*

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# Brown's board: A Scorecard

| Issue/vote | Date | *Bay Guardian* | Ammiano | Bierman | Yee | Leno | Newsom | Katz | Kaufman | A. Brown | Teng | Yaki | Becerril |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Campaign finance reform | April 24, 2000 | Y | Y | N | N | N | N | N | N | N | N | N | N |
| Delaying living wage | June 1, 1999 | N | N | Ab | N | Ex | Y | Y | Y | Y | Y | Y | Y |
| Bryant Square development | June 26, 2000 | N | N | N | Y | N | Y | Y | Y | Y | Y | Y | Y |
| Award Bechtel contract ($45 million) | Aug. 28, 2000 | N | N | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y |
| Killing OMI reform | Dec. 9, 1996 | N | N | N | N/A | N/A | N/A | Y | Ex | Ex | Y | Y | N/A |
| Killing public power study | Jan. 13, 1997 | N | N | N | Y | N/A | N/A | Y | Y | Y | Y | Y | N/A |
| Cable franchise giveaway | July 26, 1999 | N | N | Y | N | Y | Y | Y | Y | Y | Y | Y | Y |
| 49ers stadium bonds | 1997 | N | N | Y | split | N/A | Y | Y | Y | Y | Y | Y | N/A |
| Settling PG&E lawsuit | July 21, 1997 | N | N | N | N | N/A | Y | Y | Y | Y | Y | Y | N/A |
| Delaying Sutro Tower antennae | June 22, 1998 | Y | Y | Y | Y | Y | N | N | N | N | N | N | N/A |
| Blocking Treasure Island takeover | Aug. 10, 1998 | Y | Y | N | Y | N | N | N | N | Ab | N | N | N/A |
| Pilot program to ban news racks | May 26, 1998 | N | N | N | Y | Y | N/A | Ab | Y | Y | Y | Y | N/A |
| Mission Bay development plan | Nov. 2, 1998 | N | Y | Y | Y | Y | Y | Y | Ex | Y | Y | Y | N/A |
| Proposition E (gutting eviction control) | June 1998 ballot proposition | N | N | N | N/P | N/P | N | N | not avail. | N | N/P | N | N/A |
| Union Sq. homeless crackdown | Jan 25, 1999 | N | N | N | N | Y | Y | Y | Y | Y | Y | Y | Y |
| Killing ATM fee ban | Feb. 17, 1999 | N | N | N | N | Y | Y | Y | Y | Y | Y | Y | Y |
| Fund anti-homeless program | July 19, 1999 | N | N | N | N | Y | Y | Y | Y | Y | Y | Y | Y |
| Live-work moratorium | Aug. 23, 1999 | Y | Y | Y | N | Y | Ex | Y | N | N | N | N | N |
| Municipal utility district initiative | July 17, 2000 | Y | Y | Y | N | N | N | N | N | N | N | N | N |
| Deny eviction defense funds | July 24, 2000 | N | N | N | Y | N | Y | Y | Y | Y | Y | Y | Y |
| The Sunshine Initiative | Fall 1999 ballot proposition | Y | Y | N | Y | N/P | N/P | N | N | N | N | N | N |
| Vetoing lobbyist limits | Nov. 25, 1996 | N | N | N | N/A | N/A | N/A | Ab | Y | Y | Y | Y | N/A |
| Keeping Pier 45 local | Fall 2000 ballot proposition | Y | Y | Y | N | Y | Y | N | N | N | N | N | N |
| Hetch Hetchy fund transfer | Oct. 2, 2000 | Y | Y | Y | Y | Y | N | N | N | N | N | N | N |
| Bloomingdale's financing | Oct. 2, 2000 | N | N | Y | Y | Y | Y | Ab | Y | Y | Y | Y | Ex |
| Butterfly Park | Nov. 20, 2000 | Y | Y | Y | N | N | Y | N | N | N | N | N | Y |
| Turn Sunol watershed into quarry | Nov. 20, 2000 | N | N | Y | Y | N | Y | Y | Y | Y | Y | Y | Y |
| **Positions on fall 2000 propositions** | | | | | | | | | | | | | |
| Proposition L (growth limit) | | Y | Y | Y | N/P | Y | N/P | N | N | N | N | N | N |
| Proposition K (take growth limits) | | N | N | N | N/P | N | N/P | Y | Y | Y | Y | Y | Y |
| Proposition N (condos) | | Y | Y | Y | N | Y | N | N | N | N | N | N | N/P |
| Proposition H (stop capital improvement pass-throughs) | | Y | Y | Y | N | Y | N | N | N | N | N | N | N/P |
| **Percentage of votes with the *Bay Guardian*** | | 97% | 70% | 40% | 48% | 13% | 7% | 0% | 3% | 0% | 3% | 0% | |

**N/A= wasn't on board at that time • N/P= no position • AB=absent • EX=excused**

**District elections** offers the city a unique opportunity to elect a Board of Supervisors independent of the mayor. As this chart (an updated version of the chart we published with our Sept. 27 endorsements) shows, the mayor's allies on the board continue, almost in lockstep, to squash progressive legislation. Brown's board buddies — Amos Brown, Mabel Teng, Barbara Kaufman, Michael Yaki, Gavin Newsom, Leslie Katz, and Alicia Becerril — have earned miserable scores on our voting tally. Two supervisors, Mark Leno and Leland Yee, lie somewhere in the middle, often supporting Brown yet almost as frequently backing progressive measures. But the figures above could look even worse — if we included all of the progressive proposals that died before they could reach the board. And with Brown's board, it's impossible even to find the required minimum of four supervisors to put progressive initiatives on the ballot to let the voters decide. Only three supervisors (Tom Ammiano, Sue Bierman, and Leno) were willing to put Proposition L on the ballot, so slow-growth advocates were forced to collect signatures. Similarly, in 1999 four supervisors couldn't agree to put the Sunshine Initiative, the Municipal Utility District, or a ban on ATM fees on the ballot, forcing citizens to take up those issues themselves. However, if San Franciscans elect at least three independent district representatives next week, the new supes, along with Ammiano, could help get important initiatives on the ballot to bypass the mayor's stranglehold on board policies.

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# More sunshine complaints against HRC

**By Savannah Blackwell**

Another fired member of an advisory committee of the Human Rights Commission has filed a complaint with the Sunshine Ordinance Task Force, charging that he was dismissed unfairly and improperly.

In a Nov. 29 letter to the task force, Henry Jamerson, who was fired along with three other advisory committee members in October, wrote that he "was shocked to receive my dismissal letter from the commission, because I was provided with no prior notice of this action. I have served as a representative of the African American community on this committee since it was formed" in the mid 1980s. The advisory committee helps the HRC administer the city's minority contracting program.

In a similar complaint last month, ousted committee member Dawn Clements said that the HRC had decided to remove her without holding a public meeting, in defiance of local and state open-meetings laws. Like Clements, Jamerson is asking the task force to invalidate the dismissals and refer the matter to the district attorney for further investigation and prosecution. Both Jamerson and Clements have been critical of the HRC's handling of the minority contracting program.

"The advisory committee is supposed to be the eyes and ears of the local minority business community," Jamerson wrote. "The members of the HRC should not be allowed to dilute the effectiveness of the program by selecting candidates in secret."

HRC chair Ghada Saliba Malouf declined comment on Jamerson's complaint. ❖

## Couriers

*From page 12*

preemptive strike," said Damon Voutor, a courier with First Legal and the president of the San Francisco Bicycle Messenger Association. "We asked them point blank, 'Are you giving us this ultimatum because you're afraid of a union?' They said, 'Yes.'"

Regional manager David Tait denies the charge, saying the move was spurred by escalating insurance costs. "I've expressed to all my employees that they should pursue whatever they feel in their heart — and they'll never be mistreated by my company for pursuing their beliefs.... If we choose to use independent contractors for most of our labor force, I'd like them to respect that."

Tait is not enthusiastic about the possibility that his bikers and drivers might hook up with organized labor. "I don't believe any small messenger service in our industry can benefit from a union. Because a union sets wages, sets pricing, and two people spin out of your office and start their own company, and you can't compete with them."

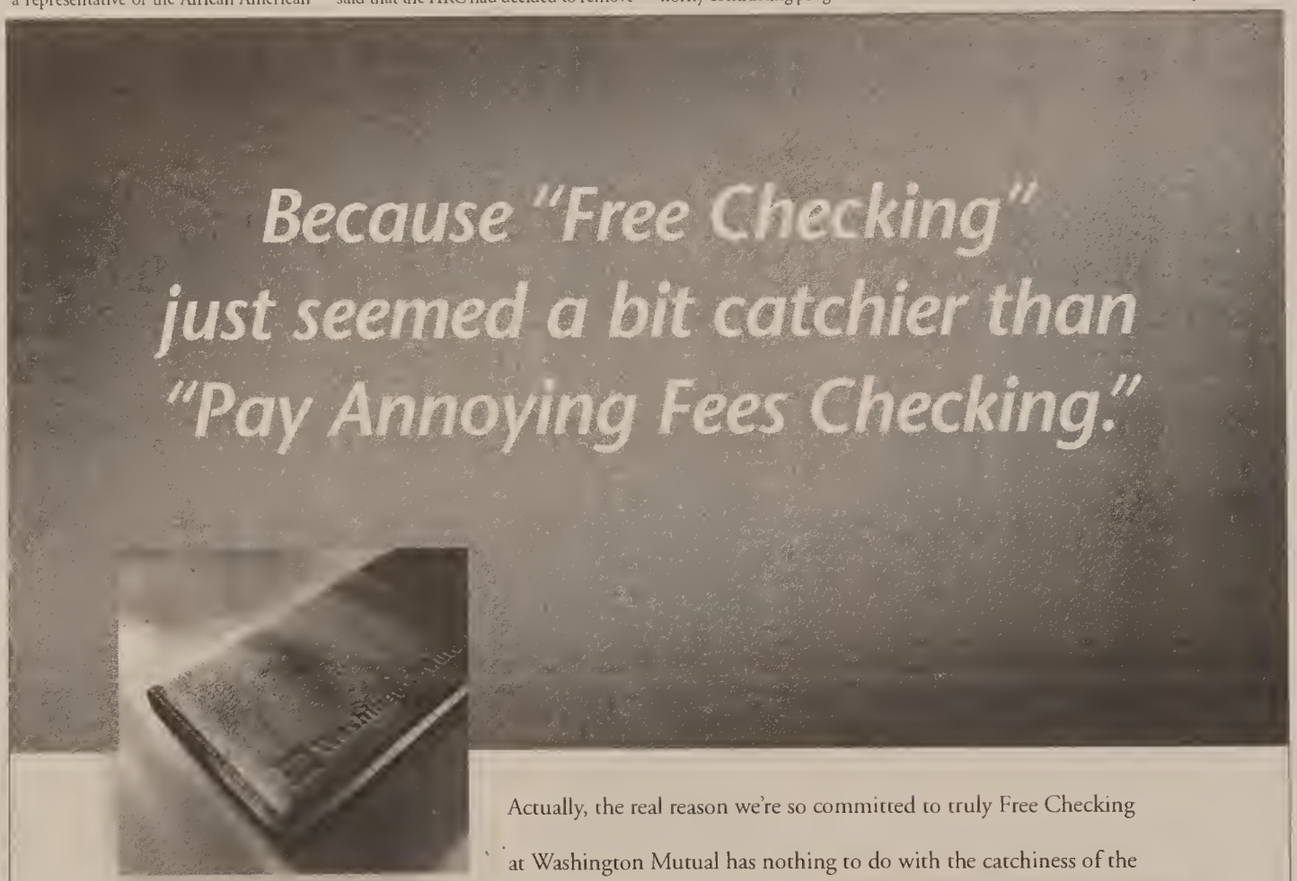
While Tait sees the situation as a routine cost-cutting measure, Voutor and colleagues have quite a different perspective. "The day before Thanksgiving management began calling us in one by one and said, 'If you don't sign these documents [to become contractors] within one hour, you're fired.' So I was fired, and two other employees were fired. We thought that was a bullying and intimidating tactic, and hence we lost our jobs," Voutor said.

"Come Friday morning, which is payday, we went to pick up our checks, and they said, 'You can have your jobs back if you sign these documents.' ... We signed the documents, but at the top wrote 'signed under duress and protest' — making the documents null and void off the bat." By Nov. 29, with Voutor and pals back on the job, the company was again demanding that workers make a binding agreement to become independent contractors, prompting a union rep and a horde of angry messengers, many of them from other companies, to crash the staff meeting.

Asked what was going to happen next, Voutor played his cards close to his chest. "We're gonna watch and wait," he said. "Ultimately the power is in the hands of us workers. If they don't have messengers to do their work, they won't have a company to run." ❖

*E-mail A. Clay Thompson at ac_thompson@sfbg.com.*

To read about San Francisco messengers' labor struggle, check out sfbg.com/News/35/10/10ogmess.html.


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# alerts

by camille t. taiara

### Forgotten victims of NATO

**Wednesday, Dec. 6,** New College of California and Voice of Roma present "Forgotten Victims of the NATO War," a forum on the Kosovo Roma (Gypsies) in the context of the 1999 bombings and corporate globalization, moderated by Dennis Bernstein of KPFA. Speakers include author Michael Parenti, human rights activist Paul Polansky, and Voice of Roma's Sani Rifati and Frederika Sumelius. *7–9 p.m., New College Theater, 777 Valencia, S.F. Free. (415) 437-3425.*

### Churchill on Peltier

**Friday, Dec. 8–Saturday, Dec. 9,** renowned Native American author Ward Churchill speaks at two separate benefits for Leonard Peltier. *Fri/8, 7 p.m., City Lights Bookstore, 261 Columbus, S.F. Free. (415) 362-8193. Sat/9, 7 p.m., New College of California, 776 Valencia, S.F. $5–$20. (415) 437-3400.*

### Colombia's U'wa come to S.F.

**Monday, Dec. 11–Tuesday, Dec. 12,** Roberto Pérez, leader of the indigenous U'wa people of Colombia, speaks about their ongoing struggle to defend their ancestral homeland against oil drilling. The event, sponsored by the Rainforest Action Network, is followed the next day by a rally at the offices of Sanford Bernstein investment company, the largest shareholder in Occidental Petroleum, the oil company that has invaded the U'was' lands. *Mon/11: 7:30 p.m., Women's Building, 3543 18th St., S.F. Tues/12: noon, Bank of America Building, 555 California, S.F. (415) 398-4404.*

### Sandoval for supervisor

**Saturday, Dec. 9,** show your support for Gerardo Sandoval, the progressive candidate for supervisor in District 11, at a pre-election rally with music and refreshments. Supporters are also invited to volunteer for Sandoval's final phone-banking drive and should call the campaign headquarters to sign up. *10 a.m.–noon, Gerardo Sandoval Campaign Headquarters, 4467 Mission, S.F. (415) 239-7050.*

### Drug-war vigil

**Saturday, Dec. 9,** the November Coalition holds a "Jubilee Justice" candlelight vigil to call attention to the harsh and unjust prison sentences handed out in drug cases. *5:30–7:30 p.m., Powell and Market, S.F. (510) 528-7456.*

### Community-controlled agriculture

**Saturday, Dec. 9,** the Ecology Center's Bay Area Seed Interchange Library presents "Community Controlled Agriculture: Reclaiming Power from Agribusiness in our Urban Neighborhoods and Local Communities," a talk and slide show on community-controlled agricultural programs and the international movement for biological and cultural diversity. *3–6 p.m., Veterans Hall, 1931 Center, Berk. (510) 595-1803.*

### e-victed

**Saturday, Dec. 9,** Media Alliance, the Mission Anti-Displacement Coalition, and *Poor Magazine* present "City Without Art," an exhibit chronicling San Francisco's displacement crisis through photography, graphic arts, musical performances, and spoken word. The event includes a strategy session on how to preserve cultural centers in the Bay Area as well as a sneak preview of Pepe Urquijo's film in progress, *Centro/Mixed/Mojado. 6–9 p.m., Media Alliance, 814 Mission, Suite 205, S.F. Free. (415) 546-6334.*

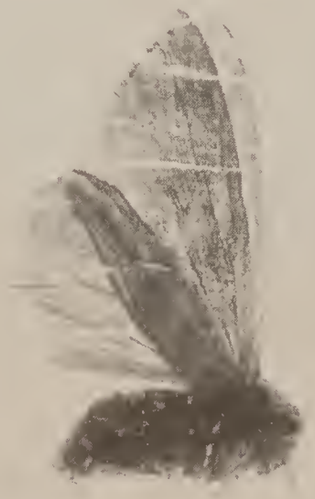
### 'Untraining White Liberal Racism'

**Sunday, Dec. 10,** white lefties are invited to get beyond guilt and become allies to people of color at a workshop by Robert Horton on the unconscious power of white-skin privilege and the subtle ways racism takes shape. *2–4:30 p.m., 555 10th St., S.F. $10. (510) 235-6134.*

*For detailed information on how to volunteer for candidates in the final week of the supervisorial runoff, go to sfbg.com/election.*

*Mail items for Alerts to the* Bay Guardian, *520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.*


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February 14, 2001–*Behind the Screen:* Avant-garde cinema from the early 20th century to the early 21st century.

March 14, 2001–*Ice:* Bay Area artists try their skills at using this unique and mercurial material.

April 11, 2001–*Chain Reaction Redux:* MIT artist Arthur Ganson returns to create another giant chain reaction.

May 9, 2001–*The Prepared Exploratorium:* Bay Area musicians and sound artists turn the Exploratorium into a giant instrument.

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*Juvenilia: Checking Out Youth and Art*

*00: New Works by J.otto Seibold* features noncommercial work by the illustrator of the highly-acclaimed children's book *Olive the Other Reindeer*. *Nearly There*, a digital animation, is a collaboration between the artist team Grennan & Sperandio and the Center's youth employment program, Young Artists at Work. *Juvenilia* brings to light art made during the childhoods of some of contemporary art's most intriguing artists.

shift is hosted by EpiCenter, YBCA's Membership Group for young professionals and artists. EpiCenter Members support and promote the Center's groundbreaking contemporary art and outreach activities, all while networking and having a great time.



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**Frequent flyers:** Owens's campaign has showered District Five voters with campaign literature that makes the former school board member look like a true independent. But her record says otherwise.

# Past imperfect

## District Five candidate Juanita Owens has a lengthy track record of unprincipled maneuvers. *By Gabriel Roth*

Like most of the candidates for supervisor, Juanita Owens makes big claims about her independence. "If you elect me supervisor, I'll promise not to be 'bought or bossed,'" she says in one campaign flyer.

That's a hard promise to believe, given Owens's record.

Indeed, Owens has made a long career of being bought or bossed, from her days on the Commission on the Status of Women, when she took her cues from then mayor Dianne Feinstein, to her term on the school board, when her support for school privatization appears to have been bought by superintendent Bill Rojas.

With such a history of kowtowing to estahlished power, and with the mayor's money machine behind her in the District Five race, it's pretty clear what kind of supervisor Owens would be. Mayor Willie Brown will likely be scrambling for votes next year, and if Owens beats Matt Gonzalez (see sidebar) in the Dec. 12 runoff, history suggests her vote will be one Brown can count on.

Owens, who declined to be interviewed for this story, has Brown's strong endorsement in the District Five race — and all the money that goes with it. So far she's taken almost $74,000 — more than twice as much as Gonzalez — from lobbyists, developers, and others, and benefited from another $58,000 in soft-money spending by Brown's allies at San Franciscans for Sensible Government and the Alice B. Toklas Democratic Club. She's used that money to target a long string of mailers at voters in the Haight, the Western Addition, Japantown, and the Inner Sunset.

For those voters, we assess two of the lowlights of Owens's career.

### Commission on the Status of Women

For most of the 1980s, a coalition of women's rights groups and labor unions fought to equalize wages for women and minority city workers using a strategy known as "comparable worth." Social workers, secretaries, librarians, and custodians — most of them women — earned less than did laborers, truck drivers, and others in jobs predominantly held by white males. Comparable-worth advocates proposed to bring up pay scales for workers in women-dominated jobs.

Comparable-worth pay was backed by nine of the 11 supervisors — and bitterly opposed by Mayor Dianne Feinstein. Feinstein repeatedly vetoed comparable-worth legislation; the board repeatedly overrode her veto.

In June 1985 Feinstein launched an initiative to overturn the comparable-worth payments, and sent letters to 172 city commissioners and boardmembers asking them to support her.

Not all of them went along. Drucilla Ramey chaired the Commission on the Status of Women; she had helped draft the comparable-worth plan. "Comparable worth was absolutely necessary if women were to get wages that were fair in light of the work they were doing," she says today. She spoke out against Feinstein's measure: "I didn't feel it was a requisite to being chair of the commission to vote with [the mayor] on every issue," she says.

Ramey and fellow commissioner Louise Ogden were leaders in the comparable-worth fight. But "other commissioners like Owens didn't step forward and take that leadership role," says Sue Martin, who also served on the commission at the time. In fact, Owens immediately sided with Feinstein and backed the anti-comparable-worth initiative, which passed overwhelmingly.

Still under pressure, Feinstein signed a watered-down comparable-worth law in August 1986. Again, Owens went along.

Owens's sellout on comparable worth has come up in this year's campaign. At a District Five runoff debate televised on CityWatch last weekend, Gonzalez brought up the comparable-worth struggle. "I supported Dianne Feinstein's prudent handling of the comparable-worth issue," Owens replied. "For anyone to think I'm not supportive of comparable worth is beyond me as a woman." But the comparable-worth battle had raged for years before Feinstein supported even a modest version, and Owens had always opposed the idea.

Gonzalez compared the situation to the struggle over this year's planning measures, in which Mayor Willie Brown ordered planning commissioners to oppose Proposition L and back his competing Proposition K. Brown was even more tyrannical than Feinstein, who grudgingly tolerated dissent: commissioner Dennis Antenore was fired for refusing to go along. If Owens wouldn't stand up to Feinstein, what are the odds she'll stand up to Brown?

### Board of Education

Since winning election to the school board in 1996, Owens has played a pivotal role in the two greatest scandals to plague San Francisco Unified School District: the privatization of Thomas Edison Elementary and superintendent Bill Rojas's mismanagement of district finances.

When the board first considered handing over the elementary school to the Edison Project, a New York–based for-profit company, Owens opposed the idea. She cosponsored three resolutions opposing the privatization.

When those resolutions came up at the board in June 1998, though, Owens voted to table them. Later that same night, she voted to approve the district's contract with Edison, handing over a public school to a private company.

Owens has never publicly explained her about-face. But the reason may be the influence of Rojas, Edison's chief booster.

Soon after the Edison vote, Rojas lent Owens a hand with her pet project: a magnet high school specializing in business and finance, modeled on a school in Manhattan.

Rojas took a number of unusual steps to get the school started. Most notably, in Octoher 1998 he purchased a Grant Street building that he later suggested should be used to house the finance school. The district typically pays for new buildings from a special facilities budget, but Rojas took the $7.7 million cost from the district's general fund. Five months later, the general fund faced a $7 million shortfall, forcing Rojas to cut programs that included summer school and substitute teachers.

What's more, he pulled popular principal Joan Hepperly out of Horace Mann Middle School overnight and put her behind a desk planning the finance academy. Everett Middle School principal Luz Valentín was moved to Horace Mann to replace her. The moves were made without any public notification: kids and teachers arrived at Everett and Horace Mann Feb. 1, 1999, to find their principals gone — all for the sake of Owens's finance school.

Fellow boardmember Jill Wynns opposed the Edison deal and raised questions about the Grant Street purchase. She looks back on Owens's school board tenure with some disappointment. "She started out apparently interested in the job and ended up focused on narrow political interests," Wynns says. "As her time went on she became less and less independent."

The district sold the Grant Street building in April 1999. The finance school never even came before the board for a vote. As state auditors swarmed around school-district offices trying to figure out how it had gotten into such a financial mess, Rojas announced he had taken a job in Dallas. Owens was one of the few to defend him.

Before leaving, Rojas did Owens one last favor: he appointed her partner, Rosalinda Del Moral, to head the district's parental-relations office.

### 'It's not true!'

Owens hasn't returned my phone calls since I reported on the principal shakeup in early 1999. For this story, I spoke to Bevan Dufty, who's on leave from the Mayor's Office to head Owens's runoff campaign. He told me Owens would try to call me back; she never did.

Questioning her in person has had mixed results. After a debate near the beginning of this year's general election campaign, I asked her why she had changed her position on the Edison privatization. We had the following exchange, her part of which was conducted at rather a high volume:

**Bay Guardian:** Why did you vote against your own resolution?

**Juanita Owens:** It's not true!

**BG:** You didn't vote against your own resolution?

**JO:** No!

The following week I obtained a copy of the resolution and of the minutes of the board meeting, which clearly show Owens voting to kill her own resolution. I faxed them to her campaign office. I called her at home. I called her at work. I left messages. I heard nothing.

Nov. 27 I attended a small forum in the Western Addition featuring

*Continued on page 28*

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# False claims

## Wong's attacks on Peskin don't fit the facts.

*By Savannah Blackwell*

Lawrence Wong, who narrowly made it into the District Three runoff against longtime neighborhood activist Aaron Peskin, is scrambling to find a way to attack the front-runner — and he hasn't come up with much. Peskin is a respected community leader who has no obvious skeletons in his closet.

So Wong, who is the Brown machine's candidate, is resorting to an old line that has been used for years against environmentalists: he's calling Peskin a lawsuit-happy NIMBY.

"Mr. Peskin has always had a penchant for filing lawsuits at the drop of a dime," Wong claimed in a Nov. 28 op-ed in the new *San Francisco Examiner.*

But that's not only silly (what's wrong with environmental lawsuits, anyway?) — it's just not accurate.

In fact, Peskin has filed exactly one environmental lawsuit in his years as a North Beach activist. He sued to stop City College of San Francisco from tearing down the historic Columbo Building, a suit that led to what most observers on all sides agree is a deal that is good for everyone.

Wong's charges may only help remind people that he was a member of the Community College Board that not only pushed for the demolition of the Beaux Arts building but is now creating a similar (and also unnecessary) controversy in the Mission by moving to tear down a historic Mission Street theater.

The Columbo Building conflict represented what many preservationists say is an ongoing problem with City College: the institution doesn't make any real efforts to work with community groups. In 1997, City College launched a plan to reduce the Columbo Building, at Washington Street and Columbus Avenue, to rubble — and to tear down an adjacent building that housed more than a dozen low-income Asian families — and build a new Chinatown campus on the site. The plan also involved building housing at the old International Hotel site.

Peskin and his allies had no problem with the I-Hotel project, and they had no problem with a new college building, but they argued that it wasn't necessary to destroy a historic structure in the process.

And Peskin took issue with the district's claim that the project didn't even require environmental review by city planners — and that the district was exempt from local planning and zoning laws.

The lawsuit, and Peskin's organizing around the issue, was a wake-up call to the district, and it helped bring reluctant City College administrators to the bargaining table.

Those meetings resulted in a settlement under which City College will fully incorporate the Colombo Building into its design. Peskin dropped his suit.

Wong has charged that Peskin sued to stop the I-Hotel housing plan, but that's also an unfair characterization. Peskin made it clear at the time that he had no objections to the college's plan to build new housing at the I-Hotel site, but because the two projects were legally linked by city planners, the suit had to mention both projects.

Wong also charged in his *Examiner* piece that Peskin had filed suit to stop a North Beach parking garage, something Wong said was "much needed." But that suit was filed by a neighborhood group that Peskin doesn't even belong to. Peskin wasn't party to the suit.

Wong acknowledged in an interview that Peskin did not file a separate suit against the I-Hotel housing project and was not against that specifically. But he said that Peskin should have been more sensitive in handling it and that there was a perception among some Asian community members that he did oppose the housing.

What Wong doesn't mention in any of his attacks is that City College — with Wong still on the governing board — has apparently learned nothing from the Columbo controversy. City College is now making the same mistake again, in the Mission District.

School officials want to tear down the historic New Mission Theater, the city's oldest seated-auditorium film venue, to build part of its Mission campus. The college plans to save only the 70-foot-high "blade" sign marking the theater.

Designed by art deco expert Timothy Pflueger in 1932, the top of the sign features a stylized motif derived from ancient Maya and Aztec designs, the architect's nod to the historic Mexican influence on the neighborhood.

Philip Day, the chancellor of City College, told us he believes there is no way the building, with its elegant mix of 1930s art deco and turn-of-the-century beaux arts styles, can be saved without turning the project into a inappropriately massive and overly expensive one.

"We looked at that, but [the project's design] came in at a humongous size and volume," Day said. "Plus, we were looking at $4 to $5 million for retrofitting."

But Don Andreini, the newsletter editor for San Francisco Heritage, which supports saving the theater, said, "That's just tokenism." Ammiano has scheduled a hearing on City College's plans to raze the facade and guts of the theater for January.

"It looks like Columbo Building, Part Two," Ammiano told us. "I see no reason why we can't keep the theater as well as serve City College's students."

Wong told us that the Mission and Chinatown communities had been clamoring for better service. "Coming from an immigrant community, I said, 'I will make building those campuses a priority,'" Wong told us. "If you can't get an education, if you can't even learn English, you can't survive. This is a gut issue."

He said he doesn't think City College is insensitive to community concerns. "I think it's a misperception that we're not responsive," Wong said. "In my mind we have been. The preservation [issue] usually comes in at the end after a long process of community meetings, and that makes the district look insensitive, but we're not."

Day said that the Mission campus would help stave off gentrification in the neighborhood. "I know everyone is worried about gentrification," he said. "But we're empowering the community by educating those that 'have not' to becoming more on the 'have' level."

But some Mission leaders who live near the theater say they suspect City College is trying to squash the issue, because those leaders have not been officially notified of the project. "I used to go there as a kid," said Mission native Richard Marquez, who is active with the Mission Agenda and the Mission Anti-Displacement Coalition.

"I consider it a monument sacred to the community," he said. "Within the context of the pillaging of our arts organizations through eviction and displacement, we have an ethical duty to preserve the theater and make it compatible with the [campus] project. City College should not pit one group against another." ❖

*E-mail Savannah Blackwell at Savannah_Blackwell@sfbg.com.*




PHOTO COURTESY OF THE LANDMARKS PRESERVATION ADVISORY BOARD

**Blade ruiner:** City College, the governing board of which District Three supervisor candidate Lawrence Wong serves on, hopes to tear down the historic New Mission Theater (pictured). It's a similar plan to what the school did with the Columbo Building in North Beach, further launching Aaron Peskin's career as an activist, and now Wong's challenger.


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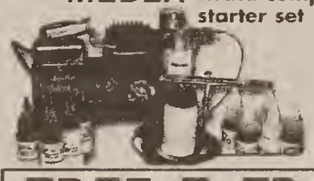
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PHOTO BY EMILY DRAZEN

**Foe past:** District 10 supervisorial candidate Linda Richardson has attracted little support among environmentalists who fear she's more a friend to big business than to the concerns of San Francisco's most polluted district.

# Green? Machine.

## Linda Richardson loses her environmental support. *By Cassi Feldman*

District 10 supervisorial candidate Linda Richardson was once thought of as an environmental leader. She founded two environmental groups, helped block a new power plant, and worked on legislation to address the district's high asthma and cancer rates. So why are a host of local environmentalists opposing her in the Dec. 12 runoff election?

Bradley Angel, director of Greenaction, said Richardson asked for his endorsement, but he refused. "Linda Richardson has been extremely disappointing," he told us. "She used to be a very strong advocate for environmental justice, but I think she's gotten too cozy with the mayor and PG&E."

Richardson is used to criticism. During her 16-month tenure on the San Francisco Planning Commission, the longtime Bank of America employee was often accused of favoring the mayor's prodevelopment interests over the concerns of her neighbors. Now it seems her thirst for political power may have also pushed her to abandon environmental concerns. And in turn, environmentalists in San Francisco's most polluted district have publicly abandoned her.

Even though Richardson's opponent, Sophie Maxwell, has notably less political experience, almost every environmental organizer we spoke to is backing her instead. "They have a personal agenda," Richardson countered. "There's really no excuse for that. My environmental record speaks for itself."

Without their support, Richardson has had to lean heavily on her high-profile backers, which include Assemblymember Carole Migden, Assemblymember Kevin Shelley and, of course, Mayor Willie Brown. "I have the most civic experience," she told us. "It is not about community activism like my opponent is talking about."

She's right — community activism is exactly what her opponent advocates. Maxwell, an electrician for Amtrak, was born in Potrero Hill and has a knack for balancing the competing needs within her district. Unlike Richardson, she backed Proposition L, the grassroots planning initiative, and supports the creation of a municipal utility district. "The difference is so obvious," Maxwell said. "I can look Willie Brown in the face, in the eye, and tell him no. She's a corporate candidate."

Local environmentalists agree. Angel recalled that when Richardson was invited to speak at an Earth Day event last year, she used her speaking time to praise PG&E, a notorious polluter. Also on the panel was Lula Bishop, a Midway Village resident who has led the struggle to hold PG&E accountable for the toxic waste it left in the soil beneath her housing complex two decades ago.

"[Richardson] said that we should work with PG&E because they had some new, smart people that are very innovative," Bishop remembers. "I almost fell off my chair when she said that."

Richardson denies she has gone soft on PG&E. In fact, she told us she was "the only one who stood up to PG&E," a reference to her participation in a 1998 effort to push the city to buy and shut down the Hunters Point Power Plant and Potrero Power Plant (See "Poison Power," 1/28/98). Unfortunately, the final outcome, negotiated secretly and backed by Richardson and Mayor Brown, left the district power plants up and running under PG&E until a new plant is built.

That's one reason why Marie Harrison, a former candidate for District 10 supervisor, has thrown her support behind Maxwell. "[Richardson] was the head of SAEJ [Southeast Alliance for Environmental Justice]. She brokered the deal and allowed them to boost up their output when they were supposed to start lowering it."

Claude Wilson and Wendy Brummer-Kocks, the other SAEJ founders, both endorsed Maxwell. "Linda's environmental career got started when AES [Pacific Inc.] wanted to build a power plant in her front-yard," said Brummer-Kocks, who, like everyone we spoke with, acknowledges Richardson's key role in fighting off a third power plant in the mid '90s. "But," she added, "she hasn't shown genuine interest in environmental issues since then."

Even Richardson's accomplishments seem to have dark sides. She touts her position on the San Francisco Commission on the Environment but never mentions that she stayed on the commission long after three other members and the department director quit out of what two sources described as frustration with Mayor Brown (see "Is Brown Green?," 3/24/99). And while she did help bring in $10 million to fix up the southeast sewage treatment plant, several sources who declined to be named say she destroyed another cause in the process. "That agreement took the wind out of the community campaign to force [Mission Bay developer] Catellus to do on-site sewage treatment. She undermined the efforts of community activists."

To help understand Richardson's shifting politics, take a look at her campaign finances. Not only did her general election campaign acknowledge at least $10,000 from the real estate industry, but her most recent filings include such corporate names as Cellular One, Catellus, and GAP chair Don Fisher — along with $50,000 in soft money from the Voter Mobilization Project.

Richardson's big-business ties hurt her credibility with local activists. While both candidates support a full cleanup of the Hunters Point Shipyard as demanded by Proposition P, Richardson hesitated when asked if she would stall development to make sure it happens. "This land has been laying dormant since 1974," she reminded us.

Alex Lantsberg of ARC Ecology said the Prop. P campaign has officially endorsed Sophie Maxwell. Despite Richardson's history in the Bayview, he explained, Maxwell is just more trustworthy at this point. Marie Harrison agreed. "She is the person I think we can work with," she said. "Sophie offers the best opportunity for this community to win." ❖

*E-mail Cassi Feldman at cassi@sfbg.com.*


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# Taking a stand

*Public defender Matt Gonzalez's progressivism runs deep*

Matt Gonzalez likes to talk, and to listen. In the clamor of a hectic runoff campaign, his staff is organizing phone banks and dropping literature. But the candidate himself would rather discuss the issues, in depth. One campaign worker says that in an afternoon of meet-and-greet at Safeway, Gonzalez talked to a single voter — for an hour and a half.

Voters are apparently listening. Gonzalez was by far the top vote-getter in the Nov. 7 general election. Now he faces a Dec. 12 runoff with the well-funded Juanita Owens, a member of the San Francisco Board of Education and longtime political hack who has the support of Mayor Willie Brown (see "Past Imperfect").

Growing up in a Mexican family in conservative south Texas, Gonzalez always went his own way — in ninth grade he quit the football team for the debating club. Debating led him to philosophy and political science at Columbia, which led him to Stanford Law School. And a summer at the California Appellate Project, fighting death-sentence cases, helped confirm Gonzalez's belief that the law could be a friend to the powerless.

"You see ugly stuff in [death penalty] cases," he says. "You look at the race of the defendant, the race of the victim, and you realize the incredible arbitrariness."

In 1991 he was hired by San Francisco's Public Defender's Office, where he became one of the department's finest trial lawyers. In his nine-year career Gonzalez has represented nine defendants facing life sentences. He won eight cases outright; the case he lost was reversed on appeal.

Last year Gonzalez made his first foray into electoral politics when he challenged District Attorney Terence Hallinan, then running for reelection. Hallinan had taken a progressive approach to the prosecutor's job, but Gonzalez thought Hallinan's management skills weren't up to the task.

"There was a lot of stuff in the press about him doing stuff wrong, and it was blamed on the fact that he was a progressive," Gonzalez says. "I got into the race to defend the idea of a progressive D.A." Hallinan was reelected; Gonzalez placed third. But his passion and expertise with criminal-justice issues put his name on the map.

As a candidate for supervisor, he has had to weigh in on a broader set of topics, both city- and neighborhood-oriented. But he didn't have much to learn about one hot-button issue: the disappearance of arts space. Gonzalez serves on the board of local nonprofit Intersection for the Arts, and he edited and published a small-press edition of the works of beat poet Jack Micheline.



PHOTO BY LIZ ROSS

"Matt is intimately involved in the arts; it's an organic connection," his friend Marc Capelle says. A local musician, Capelle believes city hall needs someone like Gonzalez to defend space for artists.

## No soap

But saving arts space — and implementing the rest of Gonzalez's agenda — will take more than one supervisor. "I want to see a progressive majority on the board, and the historic moment is there," Gonzalez says. "To be part of a coalition on the board to counter the legislation — or lack thereof — that's out there right now would be wonderful."

His role in such a coalition, he predicts, will be to bring in swing votes. "You can't win people who are bought," he says. "But for folks who are thinking about the issues, I can bring them in."

Gonzalez's insistence on expressing his convictions has caused at least one stir in the campaign. Soon after the general election, he changed his voter registration from Democrat to Green. He explained the switch in an opinion piece in the Nov. 15 *Bay Guardian*.

Gonzalez says he changed parties because he was tired of waiting for the Democrats to pay attention to the left. However, the decision made waves with some of his supporters, who fear he'll alienate Democratic voters. A stuffed Kermit the Frog on a shelf in his campaign office testifies: it ain't easy being Green.

Sure enough, Owens immediately sent out a mailer stating, "There is only one Democrat running for supervisor in District Five." Gonzalez changed parties, she preposterously charged, "in order to pursue his political agenda."

Gonzalez stands by his decision. "Not a single one of my positions on any issue has changed," he says. He sees himself as a reflection of District Five's left-of-center politics. "I can become a Green and get elected from this district," he says. "I can come from the left and be an iconoclast. People here get it."

*Gabriel Roth*

*E-mail Gabriel Roth at gabriel@sfbg.com.*

# Owens

*From page 23*

Owens and two other Brown-backed candidates, Amos Brown and Linda Richardson. Owens took advantage of my presence to complain to everyone present that she has been attacked by the *Bay Guardian*. She didn't take the opportunity to respond to the substance of any of our criticisms.

But then, I'm not the only one who has a hard time coming face to face with Owens. At a 1999 school board meeting, she blasted the crowd for not arriving early for a 5 p.m. meet-the-boardmembers event. From Julian Guthrie's description in the *San Francisco Examiner*: "The audience, first stunned, hissed. Owens hissed back."

And if her well-heeled campaign somehow succeeds against Gonzalez on Dec. 12, she may soon be hissing at all of us. ❖

*E-mail Gabriel Roth at gabriel@sfbg.com.*

***Bay Guardian* District Seven endorsement**

# A dissenting view

Many *Bay Guardian* news staffers disagreed with the paper's endorsement of Tony Hall. The following is their dissenting view:

We oppose both Tony Hall and incumbent Mabel Teng and recommend that District Seven voters boycott this particular election. Forced to choose between two entirely unacceptable candidates, voters, by boycotting, can at least ensure that the winner has a weaker mandate. Call it lessening one of the two evils.

Clearly, Mabel Teng has been a disaster for progressives — rating 0 percent agreement with the *Bay Guardian* on major issues before the board. But promoting Hall, a conservative, free-market, pro-privatization booster who uses disturbing racist rhetoric and opposes rent control, is simply the wrong way to go.

Consider Hall's campaign literature, featuring photographs of all-white groups under titles like "Bring Back Our Voice" and "Tony Hall is one of us" — racist insinuations that Hall has done disturbingly little to dispel. Add to that his endorsement (and $100 check, which he reluctantly returned after much criticism) from the European/American Issues Forum, which argues that white people are suffering from "reverse racism."

Voting for someone who displays this degree of ignorance and insensitivity is simply unacceptable — especially in a diverse city with, supposedly, a low tolerance for racism.

Progressives in San Francisco cannot hope to have their voices taken seriously if we are willing to support candidates, regardless of how deplorable their politics may be, simply because they claim to be independent from Willie Brown. ❖

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# Anticapitalism for the masses

## Tom Frank takes on the new economy. *By Annalee Newitz*

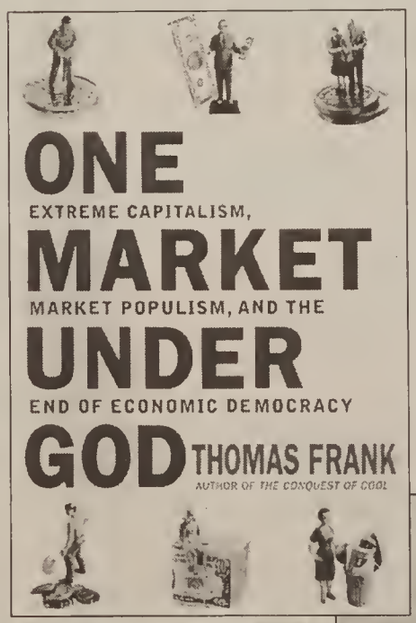
Nobody knows just what to make of Tom Frank. Is he a leftist who wants to abolish capitalism, or a neoreactionary who wants to bring back the good old politics of 1930s America? Talking with the guy becomes a political version of the *Saturday Night Live* skit "It's Pat," where people try to guess the dorkily ambiguous Pat's gender. Journalists who have met with Frank to talk about his recent book *One Market under God* (Simon and Schuster, 2000) have all tried to test Frank by placing him in situations where he'd be forced to reveal his actual political orientation.

AlterNet tantalized him by meeting for coffee at the Sony Metreon to see what he'd make of hypercapitalism in action; Salon teased him with an Old Navy foray; and the *LA Weekly* spent paragraphs speculating about Frank's thrift-store retro wardrobe in seductive detail. The whole point seemed to be that Frank, as an antibusiness writer, was so rare that he ought to be the object of sociological experiments. He could be used to resolve philosophical quandaries: What does a real live anticapitalist act like in a world utterly saturated by capitalism? Can he exist at all?

When Steve Rhodes and I met with Frank, we worried more about getting the minidisk player set up for the interview than we did about checking to see if Frank would evaporate in a retail environment. So we settled down in an empty, nondescript cafeteria to talk about capitalism and labor. Frank is the punk rock whippersnapper whose smart, churlish opinions about pop culture, self-published in his zine the *Baffler,* won him underground acclaim. He was also the academic with hip tastes whose first book, *The Conquest of Cool* (based on his Ph.D. thesis), revealed that the radical, "cool" culture of the 1960s was actually something Madison Avenue invented to sell 7UP and Volkswagens.

While his work has always been clearly antagonistic to capitalism — particularly the culture industry — Frank's latest book is his first to offer a sustained invective against the American market economy. In an era when analysts and politicians praise the new economy as if it were a benevolent supernatural force, *One Market under God* manages to be both pleasingly blasphemous and stirringly un-American.

But if Frank's writing is so recognizably leftist, why is it appearing in procapitalist publications like *Adweek* and the *Industry Standard*? And why, as the *LA Weekly* wondered ad nauseam, does Frank dress like such a square? Both are weirdly compelling questions. Leaving aside the clothing issue for now, the answer is partly one that Frank himself addresses in his latest book. He explains that capitalists are mindfuckers — they'll use the language and organizing strategies of prolabor populists to make themselves look like nice folks who are on the side of the little guy. Corporate giants, to earn workers' devotion, will feign an almost socialistic generosity by, for example, giving employees shares in their company. As long as we keep pretending that those stock options are worth something financially and politically, Frank warns, all us little guys will be duped into believing that the big Bills and Ruperts are our buddies, not our bosses.

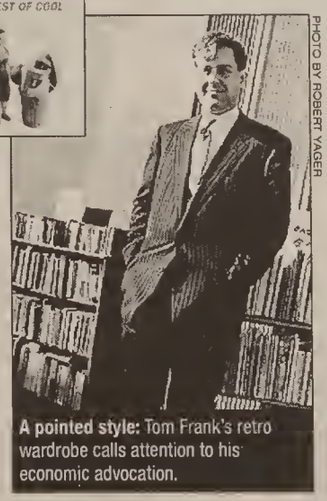



See interview, page 35.

Perusing the latest voting melodrama in a discarded copy of the *San Francisco Chronicle,* Frank noted that it's the oxymoronic "market populists" who have leveraged George W. Bush into the presidency. Somehow, hardworking middle Americans have become convinced that a highfalutin, pampered rich kid is their ally. Capitalists, mourns Frank, have stolen the idea of populism from the working class, perverted it, and sold it back to them in worthless stock options and senseless campaign slogans.

Thus it's not surprising that Tom Frank, one of the nation's better-known anticapitalist thinkers, has found himself co-opted by the very market-happy system that he critiques. In the pages of the new economy's business magazines, he has become the populist who was eaten by the free market. And who can blame the guy? It's not like he's ever pretended to be anything but prolabor. And, as he points out pragmatically, "I have to eat. I have a child on the way. I'll write for anyone who will pay me, as long as they don't force me to change what I have to say. And I also don't want to preach solely to the choir." But there's the rub — he doesn't have to change what he's saying to be co-opted. His unchecked, uncensored dissenting voice becomes "proof" that corporate capitalism isn't all bad — after all, even the slick biz mags will publish the occasional surly bit of prolabor populism. Plus, there's the added attraction of having Frank teach your new economy managers and execs how exactly the masses can be brainwashed into thinking that capitalism equals populism.

What's a leftist intellectual or labor organizer to do, faced with this degree of economic doublethink in the mass media? Frank's solution is to turn his attention back to the politics and economic policies of the 1930s, to revive America's strong tradition of prowelfare democracy. "I try to avoid nostalgia," he says, "I'm not a simpleton. But the way our country has been heading in the last 20 years is a mistake. The 1930s ideals were more socially just. And many other countries haven't abandoned that path, so it's not as if welfare democracy died out in the '30s."


PHOTO BY ROBERT YAGER

**A pointed style:** Tom Frank's retro wardrobe calls attention to his economic advocation.

In a rare utopian moment at the conclusion of *One Market under God,* Frank explains that only a renewed devotion to true 1930s-style populism, where the people come before corporations, will lead us away from the false belief that capitalism can serve the interests of anyone but the wealthy elite. In the wake of the WTO protests in Seattle, Frank's utopianism here isn't entirely misplaced.

And it's good to see Frank finding solace in the idea of political justice, since *The Conquest of Cool* was so resoundingly fatalistic: all radical counterculture, he claimed there, is doomed to serve the interests of advertising, and there's no way out. Now that he's looking to political action, rather than the messy world of cultural subversion, he seems more comfortable predicting that well-informed individuals can see their way free of what he calls "the stupidity of capitalism."

But I promised I would return to the conundrum of the way Frank dresses. Why have so many journalists freaked out about his wardrobe? Despite his punk rock roots, Frank's sartorial orientation ("All vintage," he reports) makes him look like the business managers whose work both fascinates and revolts him. I, too, have known the pleasures of wearing business suits, so I don't want to suggest that such trivialities as clothes should always be politically meaningful. And yet I think his charmingly reactionary clothing, combined with his fiercely retro leftist politics, serve as a reminder that Frank may have uncritically embraced old-fashioned cultural values along with down-home radical labor populism. Maybe that's what makes us focus on his sleek jackets and pressed slacks: their conservatism is not entirely ironic.

And it's cultural conservatism that we risk reviving when we idolize labor movements of the past. As historians like David Roediger (author of *The Wages of Whiteness*) have pointed out, labor politics in the 1930s "worked" partly because most unions were white-only. Union leaders often played into the racism of the white masses who felt that their livelihoods were threatened not just by the fat cat capitalists, but also by working-class blacks, Asian Americans, and Latinos. And prolabor politics were also notoriously sexist (not to mention homophobic). While a few women like Emma Goldman became outspoken leaders of leftist labor movements, by and large women were excluded from participating in the kind of macho, beer-swilling union-boy culture that 1930s muckraking novelist Upton Sinclair celebrated in *The Jungle.*

And thus it's always a bit disturbing when a leftist like Frank embraces the politics of a historical period known for a populism that recognized mostly white men as "the people" and left the rest of us to fend for ourselves. Can you bring back the populism of the 1930s without all the social injustices that went with it? Probably not. We need to remember that prolabor politics are merely one part of a populist agenda; antiracism and feminism are also integral. Like many prolabor leftists, sometimes Frank looks so far back into history for his inspiration that he forgets about the other populist revolutions that are still going on around him right now. ❖

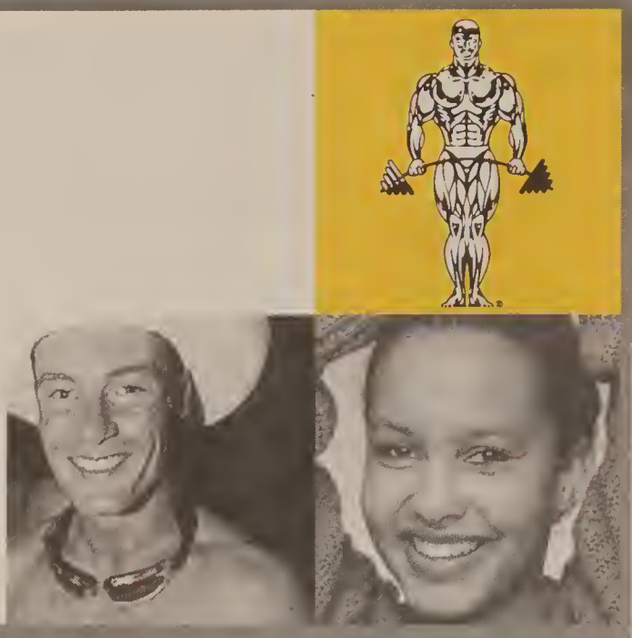
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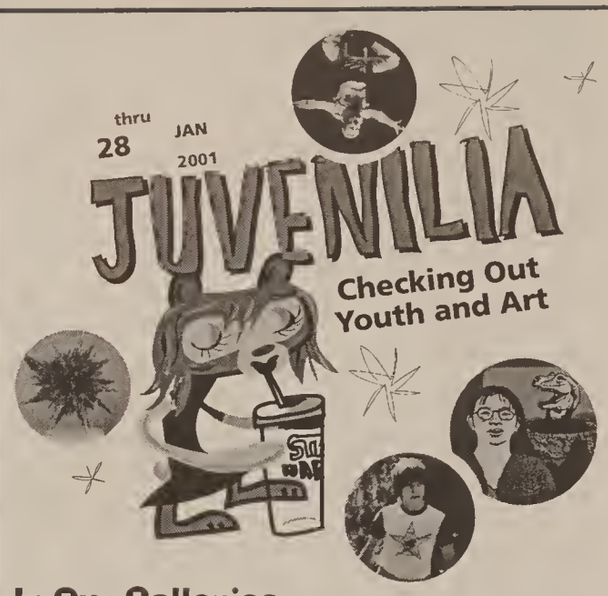
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# A Frank interview

## Talking labor and politics with the author of *One Market under God.*

*By Annalee Newitz and Steve Rhodes*

**Bay Guardian:** You call yourself prolabor. Do people understand what that means anymore?

**Tom Frank:** Not really. Because they think the labor movement is dead, or it's at least a dinosaur. But the term probusiness does have a definition for most people. I mean, I just read the other day that George Bush is defined as being probusiness. But Al Gore certainly doesn't say, "I'm prolabor." I mean — well, he might say it, but he was also the point man on NAFTA. He had a decisive role in persuading Clinton to sign the bill repealing welfare. He's a New Democrat right down the line.

I should also mention that when I say I'm prolabor, that's just a part of it. To question business, you can come from many different perspectives, and that's just the one that I find is a good way of summarizing it. But you could also say I'm proenvironmentalist.

**BG:** *In all your work you have a real nostalgia for the 1930s.*

**TF:** Nostalgia is such a loaded word, because it means you're a simpleton or something. But I do think that the direction we were heading in the '30s was a better idea, was a more democratic one, more socially just. And that's not necessarily just a thing of the '30s. You have a lot of countries that haven't abandoned the path to social democracy. But we have.

One of the things about this that's fascinating is it doesn't really matter whether you're Democrat or Republican, people refer to Franklin Roosevelt as this kind of deity. George W. Bush does it. The T. Rowe Price Mutual Fund does it. They have a TV commercial — you've probably seen it — they run it on CNBC all the time. It shows Franklin Roosevelt signing the Social Security Act and it says, "Today we're picking up where he left off."

And now Bush has invoked Roosevelt as part of the argument for privatizing social security. Reagan used to talk about Roosevelt all the time. He actually consciously imitated Roosevelt's style of speaking and his mannerisms.

So I don't know if I'm nostalgic about that. I think it's something that everybody in America is nostalgic for. The '30s were a time when we really knew we were doing the right thing. And we knew we were on the right path as a nation.

**BG:** *The memory of FDR is being appropriated by conservatives — talked about how, basically, capitalism appropriated the counterculture, and here you're talking about how the capitalist rhetoric of market populism has appropriated the language of democracy and also the language of socialism.*

**TF:** Right.

**BG:** *So what you're suggesting is that it's time for the Left to be reappropriating FDR too?*

**TF:** Yes, that's definitely what I'm suggesting. Now the only problem of course is how. We don't run TV commercials on CNBC. [*Laughs.*] We don't own mutual-fund companies.

I honestly think that that is the way forward, whether it's labor unions or whether it's just a mass social movement demanding social democracy. Demanding a country with national health care. And the labor movement — yes, it's had extremely hard times, but it's flexible. In some places, in some parts of the economy, it's very vital. They had that huge organizing drive in Los Angeles with Janitors for Justice, which is the most people they've organized since the '30s.

**BG:** *And there were the Seattle WTO protests.*

**TF:** Yes, that in particular was a sign of the labor movement as a social movement, rather than just as what they used to call business unionism, which is sort of what it had become in the '70s and '80s.

**BG:** *In* The Conquest of Cool *you*

*talked about how, basically, capitalism appropriated the counterculture, and here you're talking about how the capitalist rhetoric of market populism has appropriated the language of democracy and also the language of socialism.*

**TF:** Yeah, exactly. And more importantly, the language of class war. These terms often sound very incendiary. I guess the better term would be class conflict. Just turn on CNBC and watch for 10 minutes, and you will see a commercial in which some old-style executive dressed in a gray suit, you know, who's visibly doddering or something like that, is bested or beaten by some hip young up-and-coming executive, and that's class conflict according to market populism.

What's great about the stuff that I'm writing about in *One Market under God*, about market populism, is that the rhetoric is so fraudulent; it's so visibly, self-evidently absurd that I think it will collapse of its own absurdity.

Five years from now we'll look back at the '90s and say, "What the hell was wrong with us?" But the important thing for the Left is for that not to just be a fashion statement, like "Oh, we were wearing bell bottoms in the '70s. What was wrong with us?" We need to look back and really talk about what was going on and why probusiness types were saying this and more importantly, to take back this language in a way that has something to do with reality, where you talk about social class not in terms of some dot-com fantasy but in terms of the way we actually live our lives, that's what we have to do.

**BG:** *The whole popular support of George W. Bush is an amazing example of what you're saying, where somehow people who would be served by populism believe that this rich asshole is the voice of [the people].*

**TF:** Exactly.

**BG:** *Do you think that some of the ideas in your zine — the* Baffler *— and your books had an impact on Seattle?*

**TF:** That would be great if it did. I have no way of knowing whether it did or not. But I would like to have an impact.

**BG:** *Have you seen the two Ralph Nader ads that appropriated corporate commercials?*

**TF:** No, but I heard about them. They didn't run them in Chicago. Or if they did, I didn't see them, but they sounded hilarious. I was really pleased to hear about that, and what was great was of course the ad agencies — didn't they sue him? They tried to prevent him from running them. [*Laughter.*]

**BG:** *MasterCard sued, which gave the ad far more publicity, and Nader won.*

**TF:** That was so great. I read about this, and I was so excited to see it because here is somebody basically using this market-populist language and actually putting it in a context that makes so much more sense.

**BG:** *You write about the Telecommunications Act of 1996 in the beginning of your book — all of these massive repercussions of that act were just business stories; they were not debated; they were not covered as front-page news.*

**TF:** And that's something that's among the most important public issues imaginable. Who gets the airwaves? How are the airwaves going to be handed out? The Internet really helped to mystify that issue with the idea that it didn't matter anymore who controlled the airwaves because we've now got the people's medium here, and everybody is on the same footing as Rupert Murdoch — we're all little miniature William Randolph Hearsts, which is of course preposterous.

The consequences of the act have been really dramatic in a city like Chicago, where I live. With the radio industry in particular, there has been such conglomeration and concentration. It's up to the discretion of the FCC when they're going to relax the rules even further and allow more conglomeration, and of course Bush will OK that instantly. So just look out for that. In Chicago there were all these family-owned radio stations and stations owned by very small chains — they weren't wonderful stations, but they weren't all the same. Now every AM news station is owned by CBS in Chicago. This is a big city. All the stations are broadcasting the same thing; it's creepy.

**BG:** *So you critiqued the counterculture in* The Conquest of Cool, *and with your new book you've critiqued what's happened to Democratic and Socialist rhetoric. Do you have more hope for counterculture or a political insurgency?*

**TF:** I have a lot more hope for the political side. I mean counterculture is so ordinary now, especially in a city like this one, that it is so hard to see any kind of radical promise in it at all anymore.

**BG:** *I guess what I meant by counterculture was something like, say, art or music or subcultures like queers or —*

**TF:** Or people putting out crazy zines from the south side of Chicago like I do. [*Laughter.*]

**BG:** *Exactly — underground culture.*

**TF:** Well, of course there's promise in that. I have to believe that because that's what I do, and how I spend my time is reading that stuff and going to those shows, but I've definitely turned towards the more political side of things, and that's really what I'm looking for in the near future.

**BG:** *You're so much more hopeful in this book than in* Conquest of Cool. *You actually have moments of utopianism, whereas in* Conquest of Cool *it's like everything sucks [Laughter] and there's no hope, sorry.*

**TF:** I guess that's true. I guess I am slightly more hopeful. ❖

*The full text of our Nov. 15 interview with Tom Frank and a hyperlinked version of Annalee Newitz's story are online at www.sfbg.com/SFLife/35/10/frank.html.*

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culture

## ask isadora

by isadora alman

# Closet door ajar

**Q:** I am a 23-year-old sexually frustrated male. I recently went on a blind date with an extremely attractive 24-year-old woman who would most likely fulfill any man's wildest dreams. The one drawback is that I found myself completely uninterested in her. I have been entertaining the idea that I am gay. I have been fighting these thoughts because my friends are all homophobic. They have been trying to couple me up with their female friends, but I am half-hearted about this idea. I always tell them that "she's not my type" or any other excuse I can give. I haven't been with a woman for years, and I thought that would give them a clue that I am homosexual. I just don't know how to tell everyone, including my family. Please help me.

**A:** *At this point there is nothing certain to tell, so why cause a ruckus among friends and family at holiday time? Not finding a theoretically beautiful woman sexually attractive is no indication that you're gay, nor is being celibate. Perhaps you'd prefer a big woman, or an older woman, or one who shares your sense of humor or worldview — someone you have yet to meet. Most people define their sexuality by whom they do find attractive, and I've heard no mention of a sexual draw toward men. May I suggest that you join a gay/human rights group or a local chapter of Parents and Friends of Lesbians and Gays? Meet some people who are not homophobic, hear their stories, and see if there are any attractions. Eventually you will know who you are and, when you do, you will know what to say to those around you.*

**Q:** I am a sexually active heterosexual woman. I have an orgasm most times I engage in sexual encounters with men, and I masturbate quite regularly, but I have the most intense orgasms when I'm fully clothed, sitting somewhere (usually at work), fantasizing about someone. I stimulate myself only by contracting my muscles — sometimes it's when I'm having a stressful day; other times it's when I want to escape my work reality. I am curious about what I can do to experience similar intensity while with someone else.

**A:** *That may not be possible, since a key ingredient may be that you are in public and/or are undistracted by a partner's needs. In any case, why not experiment with both muscle contracting and fantasy next time you are having a partnered sexual encounter to see what you can incorporate?*

**Q:** I am a 38-year-old woman, married for 18 years to a wonderful, loving man. I work as a home care provider and presently have eight clients who are males with physical-mobility problems, ranging in age from 28 to 62. On each visit, I have to bathe each man totally, causing him to get an erection. I get aroused seeing these huge erect penises and sometimes give them a hand release to ejaculation. I find myself virtually obsessed with wanting to suck each man's erection. I am really concerned about my obsessive feelings for these men and the large cocks that turn me on. My husband is not aware of my peculiar problem. I can use any advice you care to give me.

**A:** *My best advice is to change your occupation to one dealing with fully clothed people. That's the easy way out. Even if your relationship to each of your patients were explicitly consenting and your behaviors known to and accepted by your husband, what you are doing is unprofessional and could in some circumstances be seen as unethical and abusing your position. If you continue in this manner, you risk losing your job and your professional reputation, possibly getting a disease, and doing harm to your marriage. If your preoccupation with huge penises is truly obsessive, consult a psychotherapist who can help you deal constructively with your obsessions.*

**Q:** I am a middle-aged white 52-year-old lifestyle submissive man, well endowed and healthy. I am usually sought by dominant black women who need a submissive man to do their heavy housework, including laundry, ironing, and any other kind of work. In a way I am in an agreement with this dominant woman to do her housework and be subjected to severe discipline, verbal degradation, whipping, and having my testicles squeezed. I worry after all these years if I can develop testicle cancer. Do you know?

**A:** *I checked with a specialist in sexual medicine who says that it is not known why any individual will develop cancer, but in any case, testicular cancer is a usually a disease of much younger men.* ❖

*Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the* Bay Guardian, *520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.*

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techsploitation
by annalee newitz

# Sick-out

"I've worked for a lot of companies in my time," former etown.com customer service supervisor Tony Garcia says. "But this is the worst company management I've ever seen. They just fired two more people without severance pay right before Thanksgiving, and the reason given was just that management didn't think [the fired workers] were 'happy' at etown." He laughs and adds ruefully, "The firings will continue until morale improves."

Garcia's former cosupervisor at etown, Chase Rummonds, says, "The company hired this half-wit trainer for an ungodly sum of money to help get all the new staff up to speed. To answer most customer questions, reps had to manage multiple databases, make calls, and possibly do electronic chat all at the same time. But the trainer did nothing about this — he wasn't fulfilling his basic duties. [Garcia] and I ended up having to design a training module by ourselves. We were basically left to design and run the department with no compensation whatsoever."

At etown.com, a consumer electronics portal in San Francisco that specializes in dispensing product evaluations and advice, the customer service department had grown from 3 people to 30 in less than a year. It was the consummate start-up environment: employees hired to answer phones ended up managing databases; in other departments, NT programmers built desks.

But unlike stereotypical dot-commers, customer service supervisors like Garcia and Rummonds were not salaried employees, nor were they paid handsomely. They and their colleagues earned anywhere from $10.50 to $16 an hour. The customer service department was 24-7, and everyone worked intense eight-hour shifts. When national holidays came around, managers would ask employees to "volunteer" for shifts, or their names would be randomly drawn from a hat.

In the fall of this year, problems began escalating fast. There were no organized efforts on the part of management to engage in employee evaluations and salary reviews. People were given raises randomly. Garcia was boosted from $12 to $14 an hour, while Rummonds was kept at $11. When Rummonds threatened to quit, management gave him $15 an hour. Meanwhile, Garcia reports, they watched as the person hired to be their "trainer" did no work to improve the department, took long trips to Europe to do vague things like "visit Web companies," and finally got his own office in another building, far from the department where he was supposed to be training people.

And there were the little things, too, that let the customer service department know that management really didn't give a shit about them. The Webvan orders of sodas and Cheez-Its never got any bigger, although the department had grown by 20 people. Their diminishing food bribes were like a symbol of all that had gone wrong at etown. The workers were undercompensated and underappreciated.

That's when the customer service employees started meeting with one another and talking openly about how sick they were of what was going on. "Groups of friends started taking Fridays off, and we were so fed up that we started saying to each other that we should just walk out of this," Rummonds says.

Neither Rummonds nor Garcia had ever been involved in a union action before, but they and 14 other workers met and decided to stage a sick-out to protest the way etown treated them. Unlike a traditional strike, a sick-out is when workers agree to collectively call in sick one day as a show of their solidarity and as a warning to their employer. Also unlike in a strike, people in a sick-out don't usually admit to their employer that they've been participating in a labor action. They just demurely insist that they've been sick and then let their bosses connect the dots: if the bad conditions at work persist, there are many, many workers who are willing to walk off the job.

On Friday, Oct. 6, 20 etown customer service reps — fully two-thirds of the department — were mysteriously sick. Rummonds sent out a company-wide e-mail on the following Sunday explaining why they had staged the sick-out. He highlighted the need for salary reviews, stable work schedules, accurate job descriptions, and promotions from within the company.

Monday morning, Oct. 9, Rummonds was called into a meeting with the director of human resources and the director of customer service. They asked him to promise that he would never walk out of work again. When he refused, they fired him. Tuesday morning, Garcia was called into a similar meeting. Keeping within the sick-out rules, he denied any involvement. He was told that he was "being dishonest" and that "in order to salvage my relationship with etown I'd need to tell the truth." Then they fired him.

Lew Brown, president and CEO of etown's parent company, Collaborative Media, denies that anyone was fired for labor organizing.

Now Rummonds, Garcia, and current etown customer service workers are working on forming a union through the Newspaper Guild–Communications Workers of America. Their sick-out is the first labor action taken by any dot-com workers in the country.

When your work situation becomes so unjust that it's absurd, ask yourself this question: Are you feeling sick today? ❖

*Annalee Newitz (union-now@techsploitation.com) is a surly media nerd who has watched the sun rise while shivering on a strike picket line. This is the first part of a two-part column on unionizing. Her column also appears in* Metro, *Silicon Valley's weekly newspaper.*

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culture

travel

by jeremy russell

# Literary New Orleans

The Mississippi curves through the Crescent City in an elongated half circle, giving it its moniker, and in the deepest segment of this curve is nestled the seamy French Quarter, a 13-block-long grid of equal parts infamy and renown dating back to the 1700s. Now primarily a destination for tourists, the Quarter was in previous years essentially a slum, but one historical and beautiful enough to draw a diverse group of bohemians — the kind of artists, writers, and exotic misanthropes who, until the recent rent hikes, might have been drawn to San Francisco's Mission District. In the past such luminaries as William Faulkner and Sherwood Anderson have called this place home, but thanks to the work of Anne Rice and Poppy Z. Brite, the Quarter is known more for its imaginary vampires than any real denizens living, dead, or otherwise.

There's a peculiar indifference to the city's literary importance. Retired University of New Orleans research professor W. Kenneth Holditch writes, "New Orleans, or at least those residents who decide such things, has never been much of a city for commemorating the writers or artists who have commemorated her beautifully and well." Luckily, Holditch and other like thinkers have made efforts in recent years to preserve the city's history with plaques and literary bookstores.

> Tours of the Quarter leave from Faulkner House and snake along the tracks of that rattletrap streetcar named Desire to the Old Absinthe House.

Faulkner House Books, a small but very well-stocked shop on Pirate's Alley beside the St. Louis Cathedral, is nestled in the building where Faulkner wrote his earliest novels. Holditch leads literary tours of the Quarter that leave from Faulkner House and snake along the tracks of that rattletrap streetcar named Desire to the Old Absinthe House, where Oscar Wilde and Walt Whitman were both seen sipping the intoxicating beverage (now banned in America), then back past the city's finest restaurants and sleaziest bars, from which the spicy sizzle of fried oysters mingles with the scent of spilled booze and cigarettes.

New Orleans is a city that never acknowledged Prohibition and has few container laws. Many of its writers had a well-known appetite for liquor — most especially Faulkner, who used to tell people that he imbibed heavily before leaving his bed every morning because he had a plate in his head that caused him terrible pain. Poppy Z. Brite dedicated one of her books to "my dear lost love" alcohol. In her novel *Lost Souls*, she described one character's discovery of the French Quarter this way: "Last night in the hazy hours after their arrival, he had been dazzled by the carnival of Bourbon Street, drunk on Chartreuse. Now, sober and clearheaded in watery afternoon sunlight, he wanted to bound through these old streets shouting *I'm here, I'm here!* He wanted to embrace each ornate lamppost and street sign, to fly from every balcony. The French Quarter was his, every ancient brick, every heady drop of it." This could describe the initial meeting between the Quarter and Tom Williams, who later changed his name to Tennessee.

In an interview late in his life Williams said, "In New Orleans I felt a freedom. I could catch my breath here." Williams claimed he got more of his material from New Orleans than anywhere else. If the subject matter of the many plays that he set here is not enough to tell you what he saw in the Big Easy, he makes it clear in his memoirs: "I've never known anybody who lived in, or even visited the Quarter who wasn't slightly intoxicated — without booze."

Not all of the writers who have been part of the community are vampiric or alcoholic, however. Frances Parkinson Keyes, remembered best for *Dinner at Antoine's* (Antoine's is a New Orleans institution to this day), was a presence of the utmost respectability. The Keyes home is today a fantastic museum, both of her life in the city and of the flamboyant Confederate General P.T.G. Beauregard (reputed to have fired the first shot in the Civil War), who also briefly resided in the home.

As gorgeous as this historical landmark is, it's not nearly as memorable as the cramped third-floor apartment from which a drunk William Faulkner would lean with an air rifle and shoot at nuns. He was in a contest with his roommate — the more nuns shot, the more points. But I must admit a weakness for the bad boys. It helps that they were better writers. Mrs. Keyes's books, forerunners of the modern romance genre, are all long out of print. *Mosquitoes*, the book that Faulkner wrote in New Orleans while drinking, philandering, and shooting nuns with air rifles, is still very much alive. ❖

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# Candle power

*By Paul Reidinger*

Were there hip people in the Middle Ages? One could make a case for Sir Geoffrey Chaucer, whose *Canterbury Tales* are abrim with ribaldry and human perversity of every stripe. Chaucer traveled widely in Europe, though certainly not to Japan, and there is no reason to think he ever ate sushi. Still, one suspects that Sir Geoffrey might have felt at home in our very own Sushi Groove South, the recently opened SoMa sibling to the original on Russian Hill.

He would like the flirtatious pale green curtains fluttering at the unmarked entrance as if some secret society (of pardoners?) might be found in the space beyond. He would like the intimate, grotto-ish feel of that space, and its exposed brick which puts one in mind of fortresses, banners unfurling, knights in shining armor. Most of all, he would like the candle-strewn walls at the rear. In limpid daylight you don't notice them; it's like being in a vampire movie when everyone is safe for a few hours because the sun is in the sky. But at night the effect is spectacular: a shimmering, flickering, ghostly array of light that tells of mystery and ritual. And high romance.

When you mention "sushi" and "SoMa" in the same breath, you are incanting two of the holiest words in local hipsterdom, at least of the upmarket sort. But the western half of SoMa has always been something of a tough row to hoe for restaurants; the real action swirls around the Yerba Buena Center and points east. West of Eighth Street the landscape is still substantially industrial — an attraction, perhaps, to the cool young, clad in black, who want their share of urban adventure, however modest, before the city finally and irrevocably becomes a theme park. And Sushi Groove South does provide a faint, Studio 54–style aura; it's a haven for the (hungry) cognoscenti who roam the night.

The food, created under the guidance of executive chef Toshio Sekikawa and sushi chef Demetrios Anastasiou (globalization not being entirely without democratic virtues), meets the highest sushi standards of freshness and pristineness, and then some. As you sit at the sushi bar, watching the chefs with their Global knives go about their magic business, you can see the pieces of tuna and yellowtail glistening, and you catch a sweet whiff of the sea.

The menu includes many standard items: unagi ($4.25), say — strips of barbecued eel on a rice log — or, for lunch, a nigiri combo ($9.50) consisting of tuna, albacore, salmon, and unagi, along with a California roll (crab and avocado) and a mesclun salad with sliced cherry tomatoes. This is California, after all, the land of embellishment, enhancement, experiment, of cross-cultural pollination.

Mango, for example, turns up alongside yellowtail in the jungle roll ($6.25). Tuna caliente ($6.25) bears a Spanish modifier but carries, in the diced fish, an almost Szechuan-style charge of ginger, garlic, scallions, and hot chiles — a combination that turns up again atop a toasted baguette (spicy toast, $5.50). For fusion buffs, there's a kind of pizza, with tuna and wasabi. Carnivores will like the beef sushi ($5.50), a Japanese take on steak tartare. And speaking of beef, the kitchen even accommodates non-pesco-vegetarians with, at lunchtime, a veggie sushi combo ($7.50) that includes cucumber and avocado roll, shiitake roll, and eggplant or asparagus.

So Sushi Groove South practices, in its quiet way, a kind of fusion cooking amid the familiar totems of a sushi bar. Perhaps that explains the lack of signage and the concealing curtains. Fusion cuisine, after all, has turned out to be something like a Las Vegas casino: every now and then it pays a huge dividend, but four times out of five it just gobbles up credibility like some poor sap's quarters while giving little or nothing in return. The lesson of the last 15 years seems to be that if you must do it, do it discreetly.

And, like Sushi Groove South, don't neglect the fundamentals. Offer the kinds of items that made Japanese food popular here in the first place: a salad of seaweed and squid ($5.75) in a simple vinaigrette; spider roll ($9.25), with its pieces of soft-shell crab fresh from the deep fryer; dynamite roll ($6.25), with extraspicy sauce. These are the kinds of dishes that will keep patrons, in black and otherwise, making their way through the beckoning, obscuring curtains. ❖

**Sushi Groove South.** *1516 Folsom (at 11th St.), S.F. (415) 503-1950. Dinner: Sun.–Wed., 6 p.m.–11:30 p.m., Thurs.–Sat., 6 p.m.–12:30 a.m. Lunch: Mon.–Fri., 11:30 a.m.–2 p.m. American Express, Diners Club, MasterCard, Visa. Bearable noise. Wheelchair accessible.*

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**Groovy, baby:** Executive chef Toshio Sekikawa (left) and Hiro Makino (right) at Sushi Groove South create food that meets the highest standards of freshness, and then some.

## Without Reservations

### Flights of fancy

As the travelers among us cannot have failed to notice, airports these days are human stockyards, full of glassy-eyed people wandering to and fro while waiting to be loaded into airless, endlessly delayed airplanes that in due course will unload them at a similar facility some hours distant. The great horrors of modern air travel, apart from the sheer suffocating crush, are boredom and hunger.

But the public's sufferings have not gone unnoticed. Clever restaurateurs are beginning to figure out that airports, being places clotted with captive populations in need of nourishment and entertainments, are attractive sites to launch new ventures that provide multisensory stimulation.

The more casual of these on the local scene, is the Expedia.com Café, which opened Dec. 5 yesterday at San Jose International. Expedia is one of those Web-based travel sites (formerly a part of Microsoft and still operating out of Seattle), and the eponymous café naturally has a strong Internet angle — it's wired with free Internet access. and the food is from Max's Opera Cafe.

The San Jose café, says Expedia CEO Richard Barton, "will be the first of many Expedia.com Cafés in airports across the country." San Jose International was chosen as the site of the first Expedia.com Café because of its proximity to Silicon Valley; there's no word yet on when or where others might pop up. With the NASDAQ increasingly resembling a boneyard these days, Expedia.com Café's siblings could still be a ways off.

Then there's San Francisco International, world leader in flight delays. Could there be a better augury for Restaurant Qi and Water Bar, George Chen's new venture, which opens Dec. 10 in the international terminal? Qi's menu will be "innovative" French, with Japanese accents, and will include several prix-fixe options. Suggestion: work an eight- or nine-course tasting menu in there somewhere. I can't imagine a more pleasurable way to kill several flight-delay hours than savoring course after course of subtle fineness amid a setting of gentle curves, soft lighting, and waterfalls.

Chen, by the way, is a familiar figure on the city's restaurant scene, having had a hand in Betelnut and Shanghai 1930, among other high-profile ventures.

• • •

Stuffed: Now there's a bakery online. It's divinegluttony.com. Pastry chef and cofounder Laura Mayer (formerly of Stars and Restaurante Ecco) is committed to using only the best stuff in performing her magic. Mayer's offerings are probably a little fancy for everyday consumption — the real markets are corporate catering and gift baskets. And, of course, holiday items, including gingerbread cookies and panettone, the Italian fruitcake. For the glutton on your list.

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# Bring home the bacons

So, OK, so ... Golden Coffee House. This time I made it there before closing, me and Crawdad, down that way on official business: breakfast and lunch. Spanish omelette for her, beef liver for me, $3.95 and $3.95 respectively. Wow, that's cheap. Almost everything at Golden is under four bucks, except for steak stuff. Steaks are six. I know because it says so at least twice on the windows of the place: "Steak $6." "Steak $6."

Where we are is the corner of Sutter and Leavenworth — what is that? The Tendernob? Golden Coffee House is directly across the street from Han's Coffee House. (As if that's going to orientate you.) Actually, I think I've eaten at Han's, but I can't remember for sure, and, if I did, I can't believe I didn't notice the Golden there and then. It looks better and older and greasier a greasy spoon than Han's. No, I'm thinking of Hon's Wun Tun, or Hahn's Hibachi or something. I've never been to Han's. Still, I don't mind saying, Golden is better.

I don't care: you can't beat $3.95 for beef liver, broccoli, French fries, soup, and a dinner roll. If you don't like liver, they have fried chicken, pork chops, spaghetti and meatballs, and so on for about the same, steak for six. Burgers, sandwiches, breakfast served all day, and Chinese stuff on the back of the menu: fried rice, chow mein, and a handful of steamed rice dishes.

This place is a classic dive, with classical music on the radio, light orange, peachish walls with dark green trim, two booths (one in each front corner), and an almost-exactly-square wraparound well-worn gray counter, with an opening to the cooking area in back. Farmer Brothers coffee. And for art: a Chinese calendar on one wall, and on the opposite wall, a Farmer Brothers coffee calendar with pictures of cups of coffee for each month! I want one of those.

The place is run, or at least waitresspersoned, by these dead-serious, impeccably clean and polite Asian guys. You would think the food would be better than it is, but it isn't. It is what it is: cheap-ass greasy-spoon-griddle grub. I loved it!

Crawdad didn't, but that's 'cause she made the mistake of ordering breakfast, and they buttered her toast with margarine. Yuck, I agree, but I don't know if I'd've gone so far as to wrestle the buttered side of the bread away from the rest of it, personally. I'd've just eaten it and complained. She also said her eggs didn't taste very "real" — which, if there's one way you want your eggs to taste, it's real. Unless you're on some kind of a diet, which we're not.

My liver was fine, although kind of small — just two little strips of it, lightly breaded — and I had to salt it about three times before it was quite right. As for the French fries, well, they were so bad that not even salt, hell, not even ketchup could save them. But I did have a choice; I just chose wrong. Get rice or mashed or baked, if you can, or something. Get hash browns.

The steamed side-broccoli was good, the dinner roll was good; in fact, it was griddle toasted, which I liked, and the soup that had started it all off was delicious, in spite of only white-meat chicken. But it was chunky with big chunks of celery and carrots and tomato. I just wish there would've been more of it, since it was destined to be the highlight of my meal, tastewise.

Great atmosphere, good greasy-spoon grub, and I don't know about you, but I'm willing to forgive almost anything, even margarine, for $3.95. Think about it. Even in terms of the littlish liver strips, I could've ordered the whole thing all over again, soup and all, and still come in under-10 by a couple of bucks. But the real reason to go to Golden is for the atmosphere, and because they say "bacons" instead of "strips of bacon" on the menu.

Now for the poetry....

### The Odyssey by Homer (by Haywire Winterwire)

I. First there was a big boat
Then a lot of men helped him to go other places
The first one had a dog
He barked at the men
I guess that was supposed to be hell.
(I didn't read 3/4ths of it)
II. Places they went:
Circe,
The Island,
The Dog.
III. Storms: ❖

**Golden Coffee Shop.** *901 Sutter (at Leavenworth), S.F. (415) 922-0537. 7 a.m.–4:30 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.*

*Dan Leone is the author of* Eat This, San Francisco *(Sasquatch Books), a collection of Cheap Eats restaurant reviews, and* The Meaning of Lunch *(Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.*

by derk richardson

# Herd on the street

Even getting to Lo Coco's before 5:30 on a Saturday night, we started thinking about the meaning of droves. Robin and I were seated right away, but had we not lucked out finding a parking space only a block away on Piedmont Avenue, we would have joined the flock huddling outside the door, the herd roaming the sidewalk, the ... well, you catch my drift ... instead of joining the fortunate 40 or so nestled into the cozy storefront. On a subsequent Tuesday night, accompanied by our friend Jean, who's been eating at Lo Coco's at least monthly for the past decade, our timing was less auspicious, so we chatted outside for about 15 minutes until a table opened up. Yes, it was worth the wait.

People congregate at Lo Coco's for all the right reasons. They aren't following a hot young celebrity chef from one designer bistro to the next, sniffing out the latest trend in truffle oil infusion, or planning to prime themselves with martinis and cosmopolitans. They're expressing their loyalty to the kinds of things that used to govern dining behavior back in the day, like a solid, comprehensible menu, substantial portions, consistent preparation, reasonable prices, and agreeable service; like the idea that going out to eat can be fun and satisfying rather than a mark of sophistication and affirmation of status.

Lo Coco's, which has another family-run East Bay location on Shattuck Avenue in North Berkeley, bills itself as an "authentic Sicilian style restaurant and pizzeria." The menu aspires to nothing more. The left side lists 21 pizzas, from the minimalist "Alla Paesane" (plain sauce and cheese) to "Lo Coco's Special" (anchovies, artichoke hearts, pepperoni, and green onions), which come in small ($11.25–$14.25), medium ($13.25–$16.25), and large ($15.25–$18.75) sizes. The right side features 15 pasta dishes ($9–$11.75) including tortellini, ravioli, fettuccine, linguine, penne, and spaghetti with various sauces — tomato, cream, pesto cream, alfredo, carbonara (prosciutto, green peas, cream), or Alaska (smoked salmon) — as well as clams, eggplant, or meatballs. And down the middle you'll find five "specialities" — cannelloni ($10.50), eggplant parmigiana ($10.50), "Palermo style" sautéed scallops ($13.75), sautéed or fried calamari ($11.50), and tortellini gorgonzola ($11.75); four appetizers, including traditional caprese salad (tomatoes, mozzarella, and basil, $6.50), smoked salmon ($9.95), mushrooms Caruso ($8.50), and mussels parmigiana ($8.25); and five more salads ($3.45–$8.75). All pastas and specialties come with marvelous schiacciata, homemade flatbread.

I imagine that most faithful customers zero in on a favorite dish and stick to it. For Jean it's the penne with meatballs ($9.75), which I can wholeheartedly endorse. When Robin and I made our first visit, I went for the cannelloni, and while the ricotta filling, specked with bits of proscuitto and sausage, was delicious, and the layer of melted mozzarella that topped the baked stuffed pasta made the dish stick to my ribs, it was the basic red tomato sauce (garnished with artichoke hearts) that sealed the deal. That same vivid garlicky sauce graced Jean's al dente tube pasta, which had the added appeal of two large wondrously textured meatballs, lent a slight sweetness by the incorporation of currants.

Unless she's ready to follow Dick Cheney down his trail of cardiac events, Robin probably won't be making the tortellini gorgonzola her Lo Coco's mainstay. Not that it isn't an exemplary version, the tiny pasta rings stuffed with proscuitto-sparked ricotta, and the creamy cheesy sauce at once soothing and tangy. But depending on your bent, it gives new meaning to "eat the rich" or "too rich for my blood." I, on the other hand, can quite easily imagine making regular runs for the ravioli con pesto crème ($9.75), though I doubt it treats my arteries any more kindly than the alfredo or carbonara.

During each visit, we noticed one car after another double-parking out front, the scofflaw drivers dashing in for their to-go orders. From our first encounter with a Lo Coco's pizza, we fully understood the willingness to risk citation. It should be no surprise that we picked the "Inferno." The shock came from the intensely spicy impact of the fiery diavolicchio oil, hot red peppers, chopped garlic, and tiny pepperoni slices. You might want to set aside part of your entrée or a few slices of pizza (the puffy-edged crust, not overly sauced or cheesed, reheats superbly at home) and save room for the exceptional housemade tiramisu ($4.50), a low, almost frothy melt-in-your-mouth rendition which bodes well for the other dessert, handmade cannoli ($4.50).

One night, as I sipped my first glass of house burgundy (a bargain at $2.75, compared to the Chianti at $4.75), and stabbed at a scrumptious insalata emancipata (greens, pecans, bleu cheese, currants, olives, $8.75), I asked our loquacious server how long we had been missing out on all of this. "Nineteen years in this location," answered Maria, who runs the house with cheerful panache, adding that her family has been doing business in one spot or another for three decades. Now there's a concept in this era of theme-park restaurants — long-term adherence to the simple values of good food and hospitality. Who knows, maybe it'll become fashionable. ❖

**Lo Coco's**. *4270 Piedmont, Oakl. (510) 652-6222. Tues.–Thurs., 4–10 p.m.; Fri.–Sat., 4–11 p.m. No credit cards. Bathrooms not wheelchair accessible.*


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dine listings

# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**
**¢** less than $7 per entrée
**$** $7–$12
**$$** $13–$20
**$$$** more than $20

## Critic's choice

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, $$, cash only.

## Recently reviewed

**Cafe J** keeps a low decorative profile, but the Basque dishes really rock. The pariatta — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, $$, MC/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, $$, AE/MC/V.

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, $$, AE/DC/MC/V.

## On the cheap: working lunch

**Artequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, ¢, MC/V.

**Tlaloc** rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

**Tu Lan** has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢.

## Downtown, Embarcadero

**Anjou** is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, $$, AE/DC/DISC/MC/V.

**B44** brings Daniel Olivella's Catalan cooking to al fresco–friendly Belden Place. The salt cod–studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, $$, AE/MC/V.

**Chaya Brasserie** brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, $$$, AE/DC/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, $$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, $$$, AE/MC/V.

**Fifth Floor** returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, $$$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, $$, AE/DISC/MC/V.

**Fleur de Lys** There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, $$$, AE/DC/DISC/MC/V.

**Grand Cafe** joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, $$$, AE/MC/DS/DC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, $$$, AE/DC/MC/V.

**Kyo-Ya** may not be *the* best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, $$$, AE/MC/V.

**Paragon** has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, $$, MC/V.

**Pastis** Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirogoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, $$, AE/MC/V.

**Ponzu** opened early in 2000 hut is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, $$, MC/V.

**Postrio** Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, $$$, AE/DC/MC/V.

**Puccini & Panetti** practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. Salads are especially nice — a caprese with red and gold tomatoes and soft discs of mozzarella, a spinach number with warm balsamic dressing — but the more heavy-duty items like veal piccata and cannelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sundae. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, $, AE/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, $$, AE/MC/V.

**Town's End** enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, $$, AE/DC/MC/V.

## North Beach, Chinatown

**Black Cat** won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, $$, AE/DC/MC/V.

**Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, $$, MC/V.

**Enrico's Sidewalk Cafe** remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, $$, AE/DC/DISC/MC/V.

**House of Nanking** never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, ¢.

**Maykadeh Persian Cuisine** is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, $, MC/V.

**Michelangelo Cafe** There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, $$.

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, $$, AE/DC/MC/V.

**Tavolino** At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, $, AE/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, $$, MC/V.

## SoMa

**Asiasf** *Priscilla, Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, $, AE/DC/DISC/MC/V.

**Azie** Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, $$$, AE/DC/MC/V.

**Basil** A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, $, AE/MC/V.

### the blender

1. Julia's kasha, Bistro E Europe
2. For Thanksgiving: standing rib roast on the grill
3. Sancerre from Henri Bourgeois à Chavignol
4. KitchenAid's food processor blade recall
5. Phoenix cab, 1995

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, $, MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, $$$, AE/MC/V.

**Enzo's** is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian,L/D, $, AE/MC/V.

**Hawthorne Lane** If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, $$$, MC/V.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only.

**LuLu** defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, $$$, AE/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, $$$, AE/DC/DISC/MC/V.

## Nob Hill, Russian Hill

**Antica Trattoria** Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, $$, DC/ AE/MC/V.

**Bistro Zaré**, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, $$, AE/MC/V.

**Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, $$, AE/MC/V.

**Yabbies Coastal Kitchen** There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save

*Continued on page 48*


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## Eat Here Now

*From page 47*

room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, $$, MC/V.

**Zarzuela**'s rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, $$, DISC/MC/V.

### Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, ¢, cash only.

**Cafe 180** adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, $$, AE/DC/DS/MC/V.

**Canto do Brasil** The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, $, MC/V.

**Cordon Bleu** has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for $5.15 with country cabbage salad and a big mountain of meat sauce–smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, ¢.

**Indigo** serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, $$, AE/MC/V.

**Jardinière** combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, $$$, AE/DC/DISC/MC/V.

**Millennium** Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, $$, DC/MC/V.

**paul K** offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R, 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, $$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal ($10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, $, AE/MC/V.

### Hayes Valley

**Carta Restaurant and Bar** The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, $$, AE/DC/DISC/MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, hûche-de-Noel-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, $$$, MC/V.

**Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, $$, AE/DC/DISC/MC/V.

**Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, hrats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, $, AE/MC/V.

**Terra Brazilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, $$, AE/CB/DISC/MC/TM/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, $$$, AE/MC/V.

### Castro, Noe Valley

**Alice's** sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, $, MC/V.

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, $, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R, 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, $$, MC/V.

**Blue** dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, $, MC/V.

**Firewood Cafe** Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, ¢, MC/V.

**Johnfrank** The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, $$, AE/MC/V.

**Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, $, MC/V.

**Nirvana** True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, $, MC/V.

**Tita's Hale Aina** There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soba noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, ¢.

**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, $, AE/MC/V.

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, $$, MC/V.

### Haight, Cole Valley, Western Addition

**Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, $, MC/V.

**Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, ¢, MC/V.

**Asqew Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, ¢, MC/V.

**Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, $.

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, $, AE/MC/TM/V.

**Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, $, MC/V.

**Grandeho's Kamekyo Sushi Bar** Always packed, Grandeho serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, $$, AE/MC/V.

**Kate's Kitchen** is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, ¢.

**Magnolia Pub and Brewery** A mellow atmosphere and beers that taste distinctly handcrafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, $, AE/MC/V.

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, $, MC/V.

**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike

bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, ¢, AE/MC/V.
**Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, $$, MC/V.

## Mission, Bernal Heights, Potrero Hill

**Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286½ Mission (at 29th St.), S.F. 641-8445. American, B/L, ¢.
**Baobab Bar and Grill** A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, ¢.
**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, $, MC/V.
**Bruno's** retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, $$, AE/MC/V.
**Burger Joint** makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, ¢.
**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, $, AE/DC/MC/V.
**Cafe Ethiopia** It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, ¢.
**Cafe Rico** brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, $, AE/DC/MC/V.
**Caffe Cozzolino** Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic ($8) was pretty goddamn delicious. The spaghetti with clam sauce ($9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, $, AE/MC/V.
**Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero). 861-3889. Italian, D, $, MC/V.
**Delfina** If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, $$, MC/V.
**Foreign Cinema** really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, $$, AE/MC/V.
**42°** still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, $$$, AE/MC/V.
**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, $$$, DC/MC/V.
**Joe's Cable Car** is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, $, MC/V.
**Just for You** My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, ¢.
**The Liberties** reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, $, AE/DC/DS/MC/V.
**Liberty Cafe** specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, $–$$, AE/MC/V.
**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, $, MC/V.
**Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, ¢.
**Mi Lindo Perù** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, $, MC/V.
**Mission Villa** is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, $, MC/V.
**Moki's Sushi and Pacific Grill** serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, $$, AE/DC/MC/V.
**New Central Restaurant** is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, ¢, cash only.
**North Star** is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, $$, MC/V.
**Pancho Villa** The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, ¢.

*Continued on page 50*

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$45.00 per person
**1st Course**
Salt Cod Fritters - Black Eyed Pea Fritters W/ Vatope Sauce
**2nd Course (choice of)**
Mussel & Kaboche Squash Bisque w/ coconut milk & ginger
Ahi Tuna Ceviche w/ avocado, red onion chiles & plantain chips
Peruvian Tri-colored Potato Terrine, creamy olive, dressing & sieved egg
**3rd course (choice of)**
Grilled Rib Eye Steak, Latin Root Vegetable Gratin, Mango Chutney, Watercress
Seared Duck Breast, Sweet Potato Puree, Tamarind Chipotle Sauce, Glazed Peal Onions
Bobo de Camarao, Bahain Prawn Saute, Yucca-Coconut Milk Sauce
Pan Roasted Salmon, Quinoa, Blood Orange Meyer Lemon Salsa
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## Eat Here Now

*From page 49*

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, ¢, cash only.

**Potrero Brewing Co.** offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, $$, AE/MC/V.

**Rasoi** The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, $, AE/MC/V.

**Scenic India** Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, $, AE/DC/DISC/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, $$, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, $$, MC/V.

**Sunflower** strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, $, AE/MC/V.

**Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, ¢.

**3Ring** fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, $$, AE/MC/V.

**Ti Couz** The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, $, MC/V.

**Tokyo Go Go** The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, $$, MC/V.

**La Villa Poppi** feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, $$$, MC/V.

**Walzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, $, MC/V.

**Watergate** is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, $$, AE/MC/V.

**Zante Pizza and Indian Cuisine** is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, $, AE/DISC/MC/V.

### Marina, Pacific Heights

**Aram's** In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom–phyllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, $$, AE/MC/V.

**B Spot** invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, $, MC/V.

**Bistro Aix** is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, $$, AE/DC/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, $, MC/V.

**Curbside Too,** younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucefest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, $$, AE/MC/V.

**Dragon Well** looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, ¢, MC/V.

**Elite Cafe** A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, $$, MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, $$$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, $, MC/V.

**Plump Jack Café** If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make PlumpJack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, $$, AE/MC/V.

**Rosti** Getting half a chicken along with roasted potatoes and an assortment of vegetables for $7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, $, AE/DISC/V.

**Saji Japanese Cuisine** It would a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, $, AE/DC/MC/V.

**Sushi Groove** is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, $, AE/DC/DISC/MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, $, MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place: The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, $, AE/MC/V.

**Via Vai** The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven–fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, $, AE/MC/V.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, ¢, MC/V.

**Zinzino** is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistery-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, $$, AE/MC/V.

### Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, $, AE/DC/MC/V.

**Bocca Rotis** The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, $$, MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, $$, AE/MC/V.

**Einstein's Cafe** is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, ¢.

**Hotei** is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving). 753-6045. Japanese, L/D, ¢, AE/DC/MC/V.

**House on Ninth** An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, $$, AE/MC/V.

**Joubert's** cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, $$, AE/MC/V.

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, $, AE/MC/V.

**Organica** This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, $, AE/MC/V.

**Park Chow** Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese ($6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, $, MC/V.

**P.J.'s Oyster Bed** Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, $$, AE/DC/DISC/MC/V.

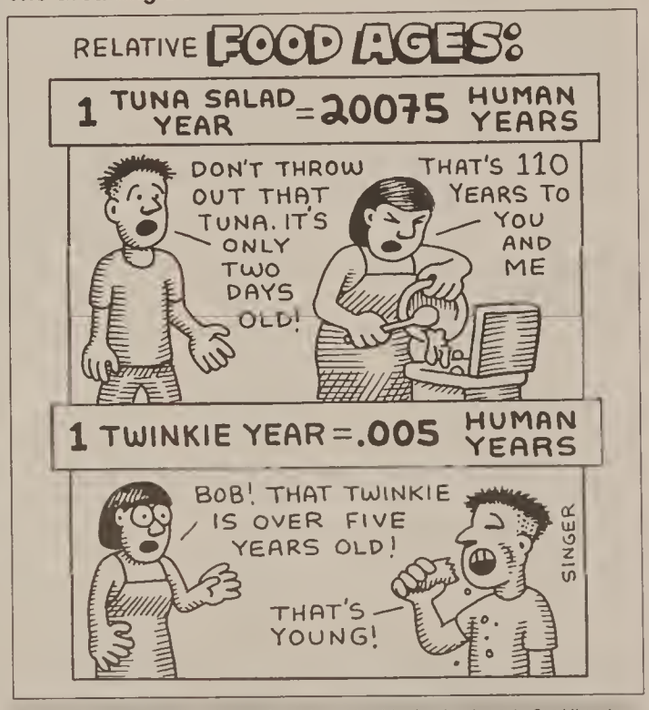
**Pomelo** The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, $, cash only.

**Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, $$, AE/DC/DISC/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, $, MC/V.

**Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, ¢.

### The Groaning Board




**Attention cartoonists:** We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, *San Francisco Bay Guardian,* 520 Hampshire St., S.F., CA 94110.

### Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, $, AE/DS/MC/V.

**Biiru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, $, MC/V.

**Cafe Riggio** will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, $, MC/V.

**Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, $$, AE/DC/MC/V.

**Clement St. Bar and Grill** The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, $–$$, AE/DC/DISC/MC/V.

**Clémentine** offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, $$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, ¢, MC/V.

*Continued on page 52*

4th ANNUAL

# Rainbow Coop Rock show

## Thursday

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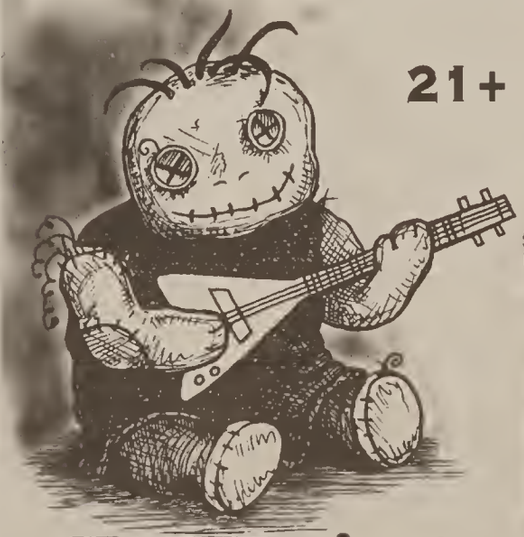
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# dine listings

## Eat Here Now

*From page 50*

**Kitaro** This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, ¢, MC/V.

**Mai's Restaurant** On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, ¢, AE/DC/MC/V.

**Mandalay Restaurant** features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, ¢, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, $, AE/MC/V.

**Okina Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, ¢.

**Pacific Cafe** serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, $$, AE/DC/DISC/MC/V.

**Singapore Malaysian Restaurant** eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, ¢, MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, $, AE/DC/MC/V.

**Tawan's Thai Food** It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, $, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, $, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, $, MC/V.

## Bayview, Hunters Point, and south

**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for $4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423½ Grand, South S.F. (650) 952-9533. American, B/BR/L, ¢.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, ¢, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for $5 or $8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, ¢.

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, $.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, ¢.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for $3.25–$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, ¢.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, ¢.

**Yogurt Expressions** The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, ¢.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, ¢.

## Berkeley, Emeryville, and north

**Ajanta** offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, $, AE/DC/DISC/MC/V.

**A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, $. MC/V. Bathroom not wheelchair accessible.

**Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, ¢, AE/DC/MC/V.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, ¢.

**Café de la Paz** Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadoran stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, $, AE/MC/V.

**Café La Peña** nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, $, DC/MC/V.

**Café Tululah** makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, ¢.

**César** You'll be tempted to nibble for hours from Chez Panisse–related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, $, DISC/MC/V.

**Cha-Ya** Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, $, MC/V.

**Christopher's Café on Solano** Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, $$, AE/MC/V.

**Christopher's Nothing Fancy Café** Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, $, AE/MC/V.

**Clay Pot Seafood House** specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, $, DISC/MC/V.

**Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, $, AE/DC/MC/V.

**La. Bayou** serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, ¢–$, MC/V.

**Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, $$, AE/DC/MC/V.

**Mazzini** is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven–cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, $–$$, MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, $, AE/MC/V.

**La Note** Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it

nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, $$, AE/MC/V. Rest rooms not wheelchair accessible.

**Sam's Log Cabin** Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, ¢, no credit cards.

**Santa Fe Bar and Grill** Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, $$, AE/DISC/MC/V.

**Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, ¢–$, AE/DC/DISC/MC/V.

**Your Place** If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267–71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, $, AE/DC/DISC/MC/V. Not wheelchair accessible.

**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, $, AE/MC/V.

## Oakland and Alameda

**Arizmendi** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce–free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, ¢. Not wheelchair accessible.

**Asena Restaurant** Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, $$, AE/MC/V.

**Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, ¢, MC/V.

**Connie's Cantina** fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, ¢, MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, ¢–$.

**Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, $, AE/MC/V. Not wheelchair accessible.

**Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, $, AE/MC/V.

**Ninna** You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, $–$$, MC/V.

**Oakland Grill** remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, $–$$, AE/DC/DISC/MC/V.

**Organic Café and Macrobiotic Grocery** This down-home animal flesh–free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, $, AE/DISC/MC/V.

**Original Kasper's Hot Dogs** Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, ¢.

**Restaurante Doña Tomás** offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, $, AE/MC/V.

**Rockridge Café** offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, $, MC/V.

**Sergio's Trattoria** Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, $$, MC/V.

**Sophie's** offers a limited, occasionally changing menu of nouvelle French–inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, $$, MC/V.

**Taqueria Ramiro and Sons** typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, ¢, no credit cards.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at $2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, $, MC/V. Not wheelchair accessible.

**Tropix** After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, $, AE/DC/MC/V, Patio not wheelchair accessible.

**Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, ¢, DC/V/MC. ❖


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2. Urban Ore
3. Joshua Redman and Ken Burns on *Jazz*, Palace of Fine Arts, Wed/29
4. Oakland Holiday Parade
5. Christina Aguilera, shameless showboater, in her Christmas Special, *My Reflection*



GUARDIAN PHOTO BY MELISSA BARNES

**Feel the buzz:** The White Stripes — brother-sister duo Jack and Meg White — are earning a fevered fan base, sellout shows, and praise from a critic who's been burned before by the media hype machine.

# God's plan

## The natural order of things seems to include a lot of attention devoted to the White Stripes. *By John O'Neill*

Ah, "the buzz." We've all taken the bait at one point or another. Maybe you shelled out eight clams to see Sly Stallone in a "serious" supporting role as a small town cop. You know, it had Oscar nomination written all over it. Did you get in on the ground floor of the new service provider offering free Internet access anywhere in the world? It's the wave of the future, you know. The buzz will make a person do funny things: wait in long lines, spend money, or cave into the demands of screaming children. So when that stock drops through the floor after the company restructures, and you realize that, for better or worse, Stallone is always gonna be Stallone, don't you feel like a dope for taking somebody else's word as gospel truth?

And nowhere is the buzz game played faster, harder, or with more bald-faced bullshit strewn around than in the music business. This is not a revelation; music has been trying to pull the wool over our puss since the crackerjack marketing meeting that married Pat Boone and "Tutti Fruitti." From falling for a prefab studio band to enduring live lipsynching to swallowing *NME*'s annual anointment of a horrid Brit-rock band as the next Beatles, each and every one of us has had a scrape with the industry hype machine. Just thumb through your record/disc collection for a little refresher — after all, it charted, so somebody bought that first Sigue Sigue Sputnik album.

So you'll have to excuse if the hubbub surrounding the White Stripes was met at *Bay Guardian* H.Q. with a roll of the eyes and a sodium tab on standby.

"I don't know about it all," says Stripes guitarist–vocalist–frontal lobe Jack White of the maelstrom building around the band. "Three months ago we played [Portland, Ore.], and there were maybe 40 people. Last night there were 370, and the place only held 300. It's kinda scary right now."

Since White formed the Stripes with sister Meg on drums, things have been moving fast for the Detroit duo. The ball started rolling in earnest with an obscure 45 on an even more obscure record label called Flying Bomb. This grabbed the attention of Sympathy for the Record Industry honcho Long Gone John, who was excited enough to put out their eponymous debut album last year. Which, when taken with the amount of product SFTRI farts out on an annual basis, was enough to make the rest of us monkeys nudge one another in the ribs and whisper the name knowingly. Frankly, we reckoned that *White Stripes* was a thrilling little piece of ugliness that attempted to revisit the point where both rock and roll and the blues veered hopelessly offtrack, and that it was automatically doomed never to be heard by anyone except record collectors and garage rock maniacs.

As far as building any steam, nobody listened to raw stuff like this (just ask the Flat Duo Jets). So you couldn't say enough swell things about the band or the album, because in the end the Stripes would be just another lost cult band, burning vacation time from their day jobs a couple weeks a year and releasing a clutch of limited-number, vinyl-only releases that would continue to solidify their unheralded legend. And we would be free to cluck and mutter about the sorry state of music that would allow such a fine band as this to languish on the fringe.

Except that not only did the White Stripes not go away, they ended up trading in those days jobs in favor of delivering the message to the entire world. By the time *De Stijl* (SFTRI) hit the street earlier this year, a fever had begun to sprout in Detroit, and Chicago, and San Francisco, and Portland, and Ashville, N.C. Wild shows, sellout crowds, frothing press — all for a little two-piece that owed as much to half-assed mechanics as it did to any other specific influence. We tried to do the math, and all we kept coming up with was "does not compute." There were no obvious answers for the hype swirling around Jack and Meg White, but there it was, the buzz, building weekly. Two national television appearances in New Zealand, a soldout tour of Australia, membership in the Sub Pop Single of the Month Club — all strung together as if it were part of God's plan.

Could it be that maybe the White Stripes have hit on something so primal, so deeply rooted down along that helix of DNA that you can't shake it no matter how much you want to? Or is it that Jack White simply knows how to get under your skin in the same was as, say, Robert Johnson or Blind Willie McTell? There is no doubting the stamp of pre-WWII songwriting etched into the White Stripe sound.

"That's the best time period, I think," White says. "It's been a long time since there were guys like Cole Porter. How long has it been since a guy just sat at his piano and wrote songs, as opposed to writing the same thing over and over to get it sold and then played on easy-listening radio? When people do music like [Porter], they treat it as a novelty. I like doing that music and not in a joke way."

*De Stijl* cashes in heavily on pop's past. After all, the name is Dutch for "the style," an art movement based on stripping away excess and returning to a simpler form. And White is certainly on a quest for perfection through simplicity. *De Stijl* finds the Stripes still true to their basic formula: a rudimentary 2/4 beat, sans fills, complements Jack's inspired, hot jags of guitar, providing a backdrop to vocals that are equal parts field holler, burlesque belt, and pop growl. However, where the debut 45 was a soundtrack to inner anger that got by on a no-holds-barred primitive passion for rural blues and messy swamp rock, *De Stijl* is a more rounded romp through the backfields of the delta and the Detroit cityscape. Piano, violin, and acoustic bass augment the duo, and White's songs embrace a variety of emotions including the frustration of "Truth Doesn't Make a Noise," the operatic fu of "Hello Operator," and the flat-out giddiness of "You're Pretty Good Looking." While the album lacks the visceral kick of the debut 45, White shows off a sense of storytelling that's not far removed from that of his heroes.

"When it comes down to storytelling, it's all about the same thing: it's just a matter of how it's told. All the great stories have been written. There are three types of stories and six types of humor, and the Greeks did them all," White says.

After hearing the disc, doing the interview, and seeing a drop-dead in-store at Amoeba last week, it appears the buzz has gotten its teeth into me one more time. The White Stripes are indeed the real deal. But don't take my word for it. Go to the show and be saved all on your own. ❖

*The* **White Stripes** *play Thurs/7, 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. $8. (415) 621-4455.*

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# Blood and oranges

*Art is a safe space where we may nonviolently come to terms with disorienting situations and adjudicate their public and private relevance in a public discourse.*
*Dave Hickey*
*"A World like Santa Barbara"*
Art Issues, *No. 63, Summer 2000*

There are more than 1,200 pieces included in "Made in California: Art, Image, and Identity 1900–2000" — a massive exhibit at the Los Angeles County Museum of Art — and my favorite is a 1945 painting by Hans Burkhardt called *Reagan-Blood Money.* At the time, Reagan was the president of the Screen Actor's Guild, notoriously antiunion, and active in witch-hunting suspected studio communists. Burkhardt was a set painter for MGM who knew the social realities obscured by the sets he painted and, apparently, couldn't take it anymore.

Burkhardt's portrait of Reagan is a portrait the way a mug shot is a photograph. Like Egon Schiele gone Hollywood in a De Chirico ghost town, he paints Reagan's naked body bent and beat down between the towering walls of a movie set, a bag of money clutched in his right hand. Electric-red blood sprays from his chest. There is blood on the floor and the wall. The sun is a California orange that's rotted all over the sky.

I like Burkhardt's painting not for how it looks, but because how it looks says so much about the California that gave birth to it. The blood of an actor turned governor then president who waged class and race war on California minorities spills on the set of films that sell make-believe California as real California to a world that believes it. Its WWII date conjures HUAC purges and bloodier ghosts of zoot-suit beatings, Japanese internment, and bracero labor importation.

"Made in California" shows that years later photographer Alan Sekula would do the same thing for the NAFTA age: he shot the set of *Titanic* so that you could see the film's real back lot — a community of Popotla mussel farmers in Baja California.

That I like these works for what they tell me about culture and history and not so much for how they speak to me in terms of traditional museum-wall aesthetics of truth and beauty is precisely the exhibit's point. "Made in California" is a show with an agenda: first, to visually theorize California the curative ocean and poppy fields versus California the mud slide, and second, to re-view California through the eyes of artists of color who have "made" California as much as any Spanish mission or Hockney pool portrait (they even include ASCO's *Spray Paint LACMA*, from when the Chicano art group tagged their names on the wall of LACMA itself to protest the museum's systematic exclusion of Chicano artists).

This social bent raised the ire of the *LA Times*' Christopher Knight, who railed against the exhibit for being curated by cultural studies academics and not art historians, thus focusing less on "art" and more on ideology (aren't they the same thing?). In the catalog, the curators admit that they wanted to avoid "a traditional art historical survey" and instead nail "the relationship of art to the image of California and to the region's social and political history."

Which means that a lot of "Made" is about unmaking California, showing what you don't see in traditional California images, what traditional California images need to make invisible in order to do their work as visual fables. So orange-crate art promising luscious oranges becomes a mask that covers up the migrant Japanese and Mexican low-wage laborers who cracked their backs to make a California they were not allowed to be a part of.

In a collection of essays commissioned to respond to the exhibit, *Reading California* (UC Press), George Lipsitz calls all of this the difference between "rhetorical California" and "historical California" — the former the spawn of pop hype, the latter born from "cultural conflict and collision, as well as through cooperation and coalition." Lipsitz curated the two hours of music material that you can listen to in the galleries, and his track mix — which begins with Kid Ory and ends with L7 — is exactly what a critical, revisionist history of a California that's both "rhetorical" and "historical" ought to sound like.

There are echoes of old-school Cali audio tours for sure (the Doors, Dick Dale), but mostly Lipsitz puts a new ear up to the state and hears Don Julian and the Larks' "Low Rider Girl," Redbone's "Come and Get Your Love," and Los Tigres del Norte's "La jaula de oro," which turns the Golden State that seduces immigrants into a cage that traps them.

Best of all is George Lewis and Miya Masaoka's 1998 jazz improv joust, "Swahili Is Spoken." Not needing any visual or lyrical help, it performs the very merger of collision and coalition Lipsitz is talking about. An African American man from San Diego blows trombone drawls and spasms, a Japanese American woman from San Francisco plucks and scrapes koto, and together they come up with a song that bathes you when it's not smashing your head into the rocks — which is about as California as it gets. ❖

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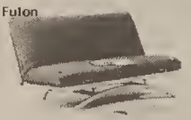
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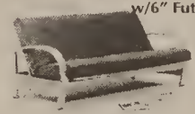
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Unfortunately, the Consortium's rent will soon increase dramatically, which could force them out of the City. But with your help, they can keep the cameras rolling and motion picture independence alive and onscreen.

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# Vertically challenged

## Mountain-climbing movie *Vertical Limit* chokes on thin air.

*By Dennis Harvey*



PHOTO BY COLIN MONTEATH

**Hitting the slopes:** Expedition leader Tom (Nicholas Lea) gets snowed under on K2.

This has been the kind of Hollywood year in which the slipperiest slopes were the ones you parked your low expectations on. So *Vertical Limit* — an off-season summer movie breaking up December's annual glut of talking animals and prestige flicks — looked like a sure shot. You've seen the commercials: big mountain, little people, gaping chasms. What's not to like?

Pity you asked. To the sound of one parka flapping, *Vertical Limit* takes a spill in its very first shot and goes downhill from there. Filmmaking this oxygen-deprived can induce hysteria: you'll laugh, you'll cry, distinctions will cease to be relevant. Without the personal experience to know for certain (yours truly prefers his vertigo on the brain, not on a cliff), I'd guess practiced mountain climbers will find in this their very own *Plan 9 from Outer Space*. Even as *K2 for Dummies*, it's an extreme-sports movie that truly breaks camp.

The screenplay is credited to Robert King and Terry Hayes, but one detects the inimitable stamp of committee here, with Robby the Robot perhaps responsible for a final cut-and-paste. Who else could come up with dialogue so fresh you can almost smell the storage-sprung mimeograph machine chemicals? A person dangling from a precipice is told, "Hang on!" (Uh, got another idea?) The ornery-obsessive resident hermit type "knows this mountain like nobody else"; his sage wisdom runs toward pronouncements like "People *die* up there!" Dig this crazy character complexity: "He knows what he wants, and he goes for it." When one imminent ice sculpture screams, "It's gonna blow!!!," you think, Baby, what here *doesn't* blow?

Anyhow, the rote tragic-prologue-in-another-climate-entirely finds hella stoked siblings Peter (Chris McDonnell) and Annie (Robin Tunney) climbing some Grand Teton or whatever with Dad. Larking it up en famille on a sheer cliff face, they have a wee accident. Dad makes a noble sacrifice, which Sis subsequently cannot forgive Jr. for enabling. This signals the film's prime notion of bravery: 'Tis better to risk several necks than give up on an already doomed one. Pragmatism, clearly, is for wussies.

Cut to some time later, in which older, wiser Peter (alas, no amount of stubble can make McDonnell look like he wasn't molded by Mattel) now restricts himself to conservative endeavors like photographing playful snow leopards in the Himalayas. What a small world: Sis happens to be hereabouts as well, part of the A-team hauling vainglorious Texas billionaire Elliot Vaughn (Bill Paxton) up K2 so he'll have killer cocktail chat next year at the Bohemian Grove. Stupid rich people! Money = bad. Nature = angry. You do the math.

Five seconds hence, various stuntmen are dead Sherpa-sicles, while Elliot, Annie, and told-ya-so team leader Tom (Nicholas Lea) are stuck at 26,000 feet in an styrofillerish ice cave that looks fit for Twilight of the Smurf Gods. They've got approximately 36 hours to live. "I won't let Annie die!" pants Peter. Yonder he goes, accompanied by the 50-percent-disposable likes of Macho Chick (Izabella Scorupco), Indigenous Man of Faith (Augie Davis), Comedy Relief Duo (Tom Struthers and Leos Stransky as an Aussie Bill and Ted), and Grizzled Loner Who Knows This Mountain Etc. (Scott Glenn, channeling every David Carradine, Vietnam veteran, and Oliver Stone "Indian" mystic role ever). The latter has a score to settle: wouldn't you know he left his beloved wife to die up there long ago. Damn you infernal mountain!

It gets flamey indeed, since these brave few borrow some nitroglycerin canisters from the Pakistani military, and dang if the goshdurn things don't leak and 'splode every five minutes. (What are they packaged in, Happy Meal boxes?) Whoops, there goes the ecosystem.

Meanwhile, that rich dude, being rich and all, demonstrates corporate-morality survival tactics: Seizing scarce supplies in a hostile takeover! Abruptly terminating underlings! Can Annie be saved? Given that Tunney's performance is based entirely on hyperventilating, I soon wished she wouldn't be.

*Vertical Limit* offers further proof that digital FX are a bad reason to make a movie, even when they're very good. And here, they're not. Hitherto able blockbustmeister Martin Campbell (*Goldeneye, The Mask of Zorro*) faux-hotdogs through a pileup of generally ludicrous crises creamed time and again by technology that (especially at an estimated $100 mil price tag) is amazingly unamazing. Avalanches look not unlike ye olde stock footage, cliff-hanging recalls yesteryear's back-projection, and helicopters and vultures (one of which stars in that first, warning shot) are so Tinkertoy you might expect to glimpse Ray Harryhausen yanking guywire in the future DVD extras. If Hollywood can't reliably buy a thrill, what's left?

Oh yeah: good storytelling. ❖

**'Vertical Limit'** *opens Fri/8 at Bay Area theaters. See Movie Clock, page 116, for show times.*



PHOTO COURTESY OF MIRAMAX FILMS

# Plastic soul

## The birds and the Beatles are back for a remix. *By Edward E. Crouse*

Ingenious and blissfully calculated, *A Hard Day's Night* inaugurates the moment when the promo-film rolled up its sleeves and got postmodern. You know the drill, and you've seen it probably a few times. Hand it all the laurels you need — especially if you, like Salon critic Michael Sragow, are of the mind that director Richard Lester was the director of the decade (Sragow was actually talking about the '90s). Yes, it's the first mock rockumentary and music video. Overall, *Hard Day*'s chic vérité is air-tight and datedly flip, yet there's enough leftover tumescence at the end, amid sexy cutting between screaming girl hordes and sweating boy group, to get a viewer (at least, this viewer) to moisten ears and eyes uncontrollably when the Beatles kick out "She Loves You."

The movie isn't so much time capsule as spaceship, this time around dusted and remixed by the good folks at Miramax for maximum sonic displacement and impact. Partially because it was a relative cheapie (done for $500,000 dollars) and a quickie, shot before the famous Ed Sullivan splashdown, the film was post-dubbed, and the voices in the original are freakishly out of sync. It's scarcely a new notion that the rerelease studio did the same thing as the *Gimme Shelter* mixers (and seemingly anybody who digitally "remasters" music-against-voices levels): turn it up and make the music sound as synthetically tacked on as possible, to the point where the tunes become a cold dominatrix whizzing and whipping across the speakers. Not that this is inappropriate or incongruous. It in fact enhances the effect of the original film: modish, post-keen, and ultra-now, the "restored" levels are an assurance that we are living in just as plastic an age.

Still apparent is how much *A Hard Day's Night*'s anticommercial commercialism works. The rerelease rhymes nicely with other releases this year: the NBC John Lennon movie, the third stage of Beatles anthologizing (merci, Chronicle Books), the announcement that Sir Paul is once more the richest British rock star (eclipsing Bowie — thanks to *Entertainment Tonight* for this tidbit). The film is nowadays an unquestioned masterpiece, spiked nowhere better than in the Andrew Sarris tag dredged for the new blitz, "The *Citizen Kane* of jukebox movies."

Like *Kane*, Richard Lester's film is a clippy, atomized whirl of effects marshaled around a creamy, sexy gimmick — in this case a radioactively famous group. John, Paul, George, and Ringo slip into quotation marks well enough to hold the string of awkward geometric gags, cartoon characters (brooding TV director, square managers, mad ad exec), and "shitty" (John Lennon's description) dialogue by Alun Owen together. The weirdest of these cartoon heads is Paul's grandfather (Wilfrid Brambell), a creepy, totem-faced walking prank.

What's touching about *A Hard Day's Night* is how much it rides on pure plasticity. One critic's pegging of former ad director Richard Lester's style as "Rube Goldberg" is perfect; everyone on the film seems on their toes to finesse the insouciance. Much of this depends on the moments in the film when it looks sloppiest and no one gives a fuck: the crummy lip-synching in the baggage car during "I Should Have Known Better," the bobbling camera seemingly tossed to each Beatle in the rapturous "Can't Buy Me Love" sequence. "Can't Buy Me Love" is still a terrific vacation from your senses — helicopter shots, fast-slo shifts, fun as solid, busy abstraction.

Paul's grandfather is continually named a "mixer," a term that fits the film. The moot unevenness here is glazed over by the Beatles themselves pushing the paint-by-numbers surrealism in the gags they're given. *A Hard Day's Night* is so hypnotically busy that it's easy to miss a few, such as John Lennon snorting a Coke bottle or punning on a matronly woman's hat, spotting a "bird." Most of the girls here are just that, their screeches slashing into the loony script, sounding like the electronic gulls in the Hitchcock film of the same name. The baby-faced Beatles are mostly complemented by the whitish '60s sidelighting — positively heavenly when, for "And I Love Her," Lester shoots into a light and for a full few seconds lets the image bleed and blur into McCartney's face. This is a flash of the birth of the universe. ❖

**'A Hard Day's Night'** *plays Fri/8–Thurs/14, Lumiere, 1572 California, S.F. (415) 352-0810. See Movie Clock, page 116, for show times.*

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# The devil's dork

## *Great Religions of America* battles over the soul of a nerd.

*By Brad Rosenstein*

In 21st-century America, what better place for the Devil and the Goddess to duke it out than a mediation firm? In writer-performer Frank Wortham's new solo play, *Great Religions of America*, neither musical deity Lillybelle Adeline nor her estranged boyfriend, satanic rock star Billy Razor, make it into the conference room to find resolution. They're stopped cold at the reception desk by the presence of the innocent, dorky young Max, and are moved to do battle for Max's unblemished soul.

Max is already ripe for a teleological crisis: desperate to get into Yale Law School, he's also a virgin desperate to lose it with the woman of his dreams, with whom he imagines running away to Paris and living the life of an itinerant circus performer. So he's equally open to the visionary, seductive Lillybelle and the satanic Billy, who offers Max a substantial wad of cash to betray Lillybelle and win back the talisman that is the source of Billy's minimal talent. Both of these tempters sense that Max is one good nudge away from chucking his conventional vision of success and pursuing his dreams, but will he choose to side with evil or good?



PHOTO BY SADIE CASH MARGOLIN

**Knife's point:** Wortham's solo play puts an innocent soul to the test.



PHOTO BY DOUGLAS CONRAD

**Fighting stance:** Writer-performer Frank Wortham's *Great Religions of America* sets the stage for a battle between the Devil and the Goddess.

As with *House of Lucky*, his breakthrough piece last year at the Marsh, Wortham proves himself a gifted chameleon of a performer and a writer with perfect pitch for the mad music of contemporary speech. This show's early scenes are hilarious and fitfully inspired, as Wortham's loopy characters try to top one another with arias of increasingly self-serving insanity. Charlie Varon makes his directorial debut here, and he's clearly a salutary influence, keeping the show's structure taut and unleashing an infectious comic effervescence in Wortham.

But the evening also has some decided pitfalls. After building up an extremely compelling head of steam, the piece seems to be leading toward a major dramatic event that never happens, leaping straight from a promising first act to a perfunctory and predictable conclusion. Characters who initially beguile us with their complexity begin to be reduced to personifications of standard virtues or vices in this contemporary morality play, and as in *House of Lucky*, Wortham indulges his lyrical gifts to sail past rough patches in his story. Still, there's no question Wortham is a thrilling young talent, and as an expression of America's fractured faiths, *Great Religions* is an often delightful blend of naïveté and wisdom.

### Bloody 'Sunday'

"Just what exactly is going on here?" Jessica demands as she walks in on her housemates. And well may she ask: the place is a mess, booze and cigarettes are everywhere, and three women are screaming in the throes of a seance. None of this sits well with Jessica (Roxana Ortega), the proper, religious head of the household in Theresa Rebeck's *Sunday on the Rocks*. Jessica's arrival comes midway through a decadent Sunday, which begins with Elly (Arwen Anderson) announcing she is pregnant and inviting her housemates Gayle (Jill Pixley) and Jen (Karen Walsh) to join her in a breakfast of scotch.

Soon the women are sharing their "bad girl" secrets and the various degrees of frustration and intimidation they feel around the absent, ostentatiously moral Jessica. The talk ranges variously across sex, politics, and money, revealing the lives of underachieving women entering their 30s and still drifting. Particularly for Elly, Jessica is a flash point, a conservative, humorless woman who nevertheless has her shit depressingly together.

Rebeck has a real flair for capturing how women speak to one another, and the play provides the guilty pleasure of eavesdropping on conversations that progress via calibrated nuances from validation to manipulation. The talk is digressive and funny, and the play takes its time establishing the characters and their interrelationships. In the second act things take an unfortunate turn toward melodrama, with the women reaching irritating, credulity-straining levels of judgment and influence over each other. But despite a contrived ending, Rebeck delivers a satisfying showdown, leavening the clumsy manipulations of plot and tone with refreshingly complex characterizations.

This erinys production is hampered by a poorly executed realistic design, and the actors often seem to be missing the finer points of Zanne Gerrard's well-orchestrated conversational direction. Walsh does the evening's sharpest work as the vivacious Jen, and Ortega brings a vibrant dimensionality to "good girl" Jessica. But what *Sunday* made me notice above all is how rare good, complex roles for women are these days, and how seldom their voices are well represented onstage. ❖

**'Great Religions of America.'** *Through Sat/16. Thurs.–Sat., 8 p.m., the Marsh, 1062 Valencia, S.F. $10–$15. (415) 826-5750.*

**'Sunday on the Rocks.'** *Through Sat/16. Thurs.–Sat., 8:30 p.m., Theatre Rhinoceros Studio, 2926 16th St., S.F. $15. (415) 861-5079.*

# Passage to India

Nancy Karp and Dancers' *Kalasam* has a ghostly pull. *By Sima Belmar*

What makes a creative team successful has something to do with a shared vision and everything to do with chemistry. Both choreographer Nancy Karp and composer Paul Dresher have been considered minimalists in their respective fields, and both artists have been deeply affected by their more-than 20-year relationship to India. Working in a creative give-and-take, the two produced *Kalasam*, a rich and absorbing dance that feels like the work of a single vision: congruent, integrated, and authentic.

*Kalasam* takes its name from the abstract dance patterns of Kathakali dance. The piece's three sections are associated with three distinct Indian cities. Both Karp and Dresher have been involved with Indian dance and music forms since the 1970s, and Karp spent six months in south India on a Fulbright scholarship in 1997. *Kalasam* has a ghostly pull that becomes more and more mesmerizing over time, as if the ideas that Karp spent the last three years mulling over were developing before our eyes, from something tentative and a little unfocused to a solid vibrant organism of unified elements.

Performed last weekend at Fort Mason Center, the piece was lent dynamics and narrative content by Dresher's complex narrative score. Perched high above the stage floor, two live musicians — Dresher on guitar and Joel Davel on a marimba of electronic sensors — were accompanied by sound engineer Greg Kuhn controlling Dresher's recorded compositions. Dresher infuses his minimalist aesthetic with the polyrhythms and instruments of world music — in this case, he used tabla and shakuhachi — gradually letting the work accrue levels of complexity and meaning. Despite the near Cunningham-Cage "chance dance" nature of the music-dance collaboration, the effect was anything but a random overlay of aural onto kinesthetic ideas.

In the section "Cochin," the sounds of birds, voices, and the street blended with bells and gongs; there was a quietness to the bustle. Beneath a Chinese fishing net stretched above the stage, dancers Laura Fly and Randee Paufve exchanged burdens — each other — and pretty movement prevailed. It was a repeated series of turns and curved dives that explored high and low space; flexed high kicks and deep lunges; fan kicks and low-flying arabesques; crouches and a smattering of head and wrist circles. Work and poverty were evoked, but it was an abstraction of experience rather than a gestural storytelling. Only in a duet for Manuelito Biag and Manfred Schaechtle did we witness Indian-inflected movement: a rolling hand, a flexed elbow, a deep plié somewhere between first and second position.

The final section, "Chennai (Madras)," employed windmilling body circles, frontal stillnesses, and space-eating sautés. Performances by Paufve, Biag, Erin Mei-Ling Stuart, and Eric Guthrie-Kupers were luminous. Paufve seemed like the channel for Karp's movement and vision. Stuart and Guthrie-Kupers were a more abandoned version of Paufve, wilder but equally sound, while Biag's quirkiness added an element of surprise to the repeated phrases.

What I find most honorable about Karp as an artistic director is the respect and credit she gives to her dancers. In the spirit of the Bay Area's unique blend of community-building and hyperindividualism, Karp's dancers of different generations and technical training prosouciance found a grounding counterpart in Diane McKallip and Michael Armstrong's solidity. And in an added metaphorical bonus, the wide spectrum of movers onstage spoke to the diversity within Indian society, its landscapes, cultures, and languages.

*Kalasam* has its problems, some circumstantial (opening night timing and detail issues), others not: Karp relied heavily on running and walking transitions that emphasized the unflattering nature of the costumes (boxer shorts and tank tops that evoked a warm place, but also an occasional wedgie) as well as the darker side of technical inconsistencies among the dancers. Running should come with a warning label: dancer might exhibit an awkward struggle with gravity.



PHOTO BY MARTY SOHL

**Sail away:** Dancers Manuelito Biag and Erin Mei-Ling Stuart embody the spirit of India in *Kalasam*.

vided *Kalasam* with a broad palette of idiosyncracies within her simple formal structures. Where some choreographers who consider their dancers collaborators wind up with a confusing array of different dance styles, Karp kept close to her aesthetic, a classical modern vocabulary with a sprinkle of postmodern partnering, and let the dancers' technical diversity stretch the movement possibilities. Biag and Stuart's youthful in-

I've never been to India, but those who have talk about it being a place so profoundly different from the United States that even the seasoned traveler cannot quite penetrate or be penetrated by the experience. Karp and Dresher seem to have opened up enough to let in quite a bit. *Kalasam* is like heat you can see, wavy and warping your vision to make everyday things look new. ❖

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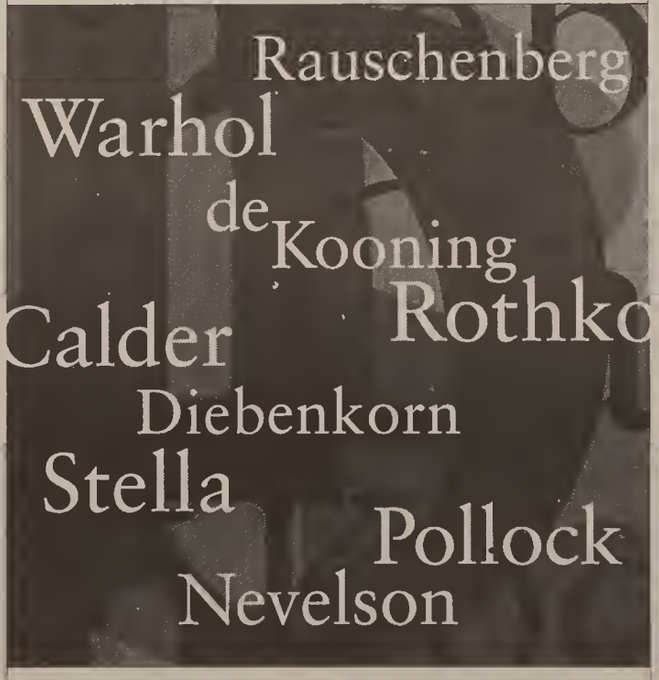



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# Dancing machines

Friday night, Christmas trees and lights spruce up the Great American Music Hall beyond its normal spruciness. Among the patrons waiting not so patiently to get inside, salt-and-pepper haircuts streaked with Manic Panic and the beginnings of wrinkles around tattoos attest to both the longevity and the youth being celebrated tonight. It's **Thrasher**'s 11th annual **'Skater of the Year'** soiree, and this year it also doubles as the magazine's **20th-anniversary party.** Skate rats from age 9 to 59 have come out to celebrate.

Inside, hungry partygoers gather around a table of catered food and mingle to a rotating soundtrack of local punk rock bands — sonic fuel for the past 20 years of bloody asphalt and broken bones and four-wheeled fury. Skate Bobs and Betties of all ages, decked in brand-perfect gear — long and short skate tees only, no dressing up — mingle and crane their necks to spot the pros in the audience. The **Richmond Sluts** play a live set of tight, greased-up, adrenaline-soaked '60s garage.

*Thrasher* editor **Jake Phelps,** unassuming in flannel and Buddy Holly glasses, presents the award for 2000's Skater of the Year, and not much fanfare ensues when **Geoff Rowley** accepts his oversize check for $1,000. "Thanks everyone, and ... uh ... fuck you all, you know?" Rowley says in a thick northern English drawl. Two latex-clad "nurses," in an effort to dig athleticism's gender discrepancy an even deeper rut, pose with him for a busty photo op.

Old-school Cali punk legends **7 Seconds** play next, and my devoted-skater-since-birth companion is rendered catatonic — rehashing memories of glory days spent sneaking out to freestyle along the streets of a pristine California suburb in the middle of the night, BARTing to San Francisco to careen down the hills, ignoring streetlights, overrunning hapless motorcyclists, running to the hospital yet again ... 7 Seconds' lead singer, **Kevin Seconds,** pauses to confront an audience member and point out that spitting on him is not OK, and respectful children born after the band's inception date watch openmouthed. One 9- or 10-year-old moshes earnestly and skillfully, fucking up people twice his size, climbing over their backs and shoulders and colliding with more experienced flesh to prove his realness. A neck-breaking cover of "99 Luftballoons" inspires an avalanche of cups from the balcony.

When the band ends, the exodus to get outside to smoke is crushing and nearly uncontrollable, and the line for the bar is as long as it's ever been at the Great American. As I help a girl stand back up, a few times, on the stairs and rebutton her blouse for her, I wonder if we actually learn to handle our alcohol as we get older, or if our old bodies just get tired and pass out before we can get to the part where we do stupid stuff.

During downtime, a space clears on the beer- and ice-soaked floor. One athlete, then a few, then a bunch of tennis-shoed boys slide across the hardwood in turn, and in increasingly riskier maneuvers. It's a weird punk rock parallel of *Soul Train.* For the skater, it seems, the urge to show off and manipulate one's sense of balance can't wait and will manifest itself in any given situation. A staff member tries to do damage control with a mop but fights a losing battle against the dance-floor gliders, the patrons who keep throwing ice and beer from the second level, and some kids who steal his mop bucket and kick it around. Finally, other Cali punk legends **TSOL** take the stage, and the party turns into an adult slip 'n' slide free-for-all and a teeming stockpile of knit-wearing humanity. Absolutely everyone in the joint is completely hammered. "I think sports where smoking and drinking are compatible are the best ones," my companion says.



GUARDIAN PHOTO BY SUMMER BURKES

**Dance along:** Sugar and spice and everything nice.

Saturday afternoon at Yerba Buena Center for the Arts, the New American Family converges and waits in line for the first matinee performance of this year's **Dance-Along Nutcracker.** Parents and children bustle in a flurry of tutus, angel wings, sparkly headbands, and streamer-festooned fairy wands. Beautiful ragtag little princesses cavort in tulle and taffeta and sequins — as usual, the females of the tribe are blessed with the more socially acceptable advantage of adorning themselves ornately.

Inside it doesn't get any less cheerful. "Look, there's a whole *row* of cute!" my companion says, pointing at a multiracial line of seven girls sandwiched in between a sparkly lesbian couple, who hover and gussy up the troops with some extra face glitter and flowered headbands. On the other side of the room a dad in a red collar shirt, tulle toga, and lavender headdress fusses over his flock. A ren faire barmaid passes out some tutus to her kin, saving the "masculine" green one for her boy. The **San Francisco Lesbian/Gay Freedom Band** — incidentally, the first openly gay musical organization ever, anywhere — warms up, and a couple adults in the front row do some histrionic stretching.

The lights go down, the familiar medley of Christmas hits goes by, the tots are patient, and then director **Jadine Louie** welcomes the crowd. "This year we're going into outer space," she explains. The band launches into the theme from *2001: A Space Odyssey,* and an inflatable silver blimp, self-propelled, peeks out from the backstage curtain, then waddles through the air and over the crowd.

"Dance Along," the screen finally beckons from above, and all princes and princesses tear from their seats in a whirl of pastel, stomping and twirling and holding hands with kids and adults, and suddenly nobody's paying attention to the band anymore. A group of lasses my age plays ring-around-the-rosy; an older woman tries out some flamenco moves; a tall man in a suit and tutu twirls on tippy-toes. A mom waves her baby, dressed like a stuffed frog, back and forth, and he smiles and smiles. "Oh my God, I think this event might actually make me *like* Christmas now," the scrooge next to me grins.

Onstage, Dorothy, a natural San Francisco substitute for the Nutcracker's less riveting lead role, Clara, tells a story about her dream in perfectly overpronounced Judy Garland scenery-chew. (It's the first of many hidden jokes for the grown-ups.) Space Trojans perform to *Ride of the Valkyries,* executing as magnificent an approximation of a Valkyrie ride as can happen with a long piece of white cloth, and an alien overlord on stilts looms large for the imposing finale. Dorothy then takes time out to give us all a lesson on a dance we'll do later, and from the first jump to the left it's obvious it'll be the Time Warp. Now it's time for the adults in the audience to wiggle with anticipation. She G-ratedly calls the pelvic thrust the "bumpy thing."



GUARDIAN PHOTO BY SUMMER BURKES



**Thrash along:** Snips and snails and puppy dog's tails.

The blimp makes another appearance, then an astronaut weightlessly chases some moon cheese and a golf club. Themes from *Star Wars* surface and resurface. During the *Russian Dance* (along), we see that the frog-baby is now a skeleton-baby. "I'm going to die of cuteness poisoning!" my anti-children-having companion says, tearing up in spite of herself.

After intermission the band marches back in, decked out in elaborate homemade costumes. Marvin the Martian, a couple aliens, a star with clouds around it, Brunhilde in space, a Trekkie, Picachu's brother on the tuba, Obi Wan Kenobi, a Fembot, *Fantasia*'s Merlin, the solar system, a reindeer, an android, a scuba diver, a wise man, and some Area 51 military personnel play more Nutcracker songs. Some Teletubby-looking creatures hash it out with silver, rollerskating hoop-skirted robots; Dorothy and friends Lindy hop for a remake of "Hey Pachuco"; Dorothy sings "I'm Going Home," from *The Rocky Horror Picture Show,* as three men from the band shake it behind her with some Supremes choreography and erupt into a Jerry Springer catfight. The audience go-gos along to an Offspring song (what the ...?), and after the long-awaited Time Warp, the finale, "Waltz of Flowers," puts the surreal cherry on top. "I've never been to the symphony, but I don't *want* to go now," my companion says. "They get you all worked up, and then you just have to *sit* there? No *thanks.*"

Sunday night, two-wheelers get the valet treatment for a change at the **San Francisco Bike Coalition's Winter Festival.** The gallery room of the cavernous **SomArts** building is completely filled with what seems to be thousands of bikes, organized in neat rows, their owners busy on the other side of the wall trying to make the streets safer and the air cleaner.

Myriad tables house materials for political and bike-related causes: new and proposed bike routes, newsletters, bike-friendly politicians, cultural tours, calendars, T-shirts, and e-mail communities. A jazz band plays, BMX riders do some stunts, patrons wait patiently in long lines for beer, kids whiz around on scooters, and partygoers sign up for silent auction items like new bike seats and one-hour massages. On a posted city map, attendees draw their routes in colored marker, noting the most dangerous spots. Butcher paper hangs throughout the building, with pens and markers beside it, inviting dialogue at every turn. "This is probably a collection of some of the most sane and rational and caring people on Earth," my companion says, surveying the sea of warm, bespectacled faces and comfortable clothing.

"Remember Chris," a sign says under a blown-up picture of a fallen bicycling brother — a sobering and very sad reminder that, whereas a part of skateboarding is flirting with death as friends stand by for damage control, bike riders tend to be cautious and still get taken down while minding their own business. While bicycling's people (and fashion, and musical tastes, and annual holiday parties) are arguably gentler than skating's people, the playing field is infinitely rougher and more unpredictable. And so, this weekend, all the city's wheeled creatures eat, drink, and get merry — for they know how the rest of that saying goes. ❖

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GUARDIAN PHOTO BY FARIKA

**No arrest for the wicked:** From left, Markie Mark, Garth, and Jenö spent their wild London days throwing parties and dodging the cops.

# Tea after 10

## The Wicked crew is still driven by a belief in freedom, Full Moons, and house music. *By Amanda Nowinski*

Every week as far back as I can remember, my mother and I would watch *Masterpiece Theater* on PBS, munching cookies, sipping tea, transported for an hour from our San Francisco flat to the crisply enunciated world of the English aristocracy. "Ah-ha! So this is what English people are like," I would think, having never been to Europe. And although bands like the Sex Pistols, the Clash, and even Culture Club presented a deviant side of England, I imagined them as minor aberrations, wild concoctions of the media. I knew that in reality England was composed of well-read rich white people who had delicate, rosy cheeks and who spent a good deal of time firing naughty servants, hunting foxes, wearing plaid, and using big words. They also hung out with the queen and colonized entire nations every now and then.

And then one full-moon night in 1991, my English country fantasy was put to rest. Rumor had it that "some English guys called Wicked" were setting up a sound system at 3 a.m. somewhere near Candlestick Park. "But how can they?" I gasped. "That's illegal!"

Sure enough, hundreds of people, some of them familiar to me from house clubs like Toon Town and Osmosis, huddled around a silent sound system at 4 a.m. A few candles burned, and incense wafted, mixing with our breath and the chilly bay fog. We stood around waiting for something to happen. And suddenly it did — with a mighty kick from the speakers. "That's Thomas," my friend whispered. "I hear he's the crazy one." I squinted at the DJ, trying to catch a closer glimpse of an actual Brit, one who might have had nothing to do with Alistair Cooke. Indeed, I could not imagine a member of the nobility having such shaggy hair — or playing acid house records, for that matter.

Before long the crowd was doing what it normally might inside a nightclub. Except, of course, there were no strobes blinking, security guards lurking, or fog machines spewing. All of the expected trappings of nightclubbing were refreshingly gone. I half expected the cops to come at any moment, but as if protected by the infinite cluster of bright yellow stars, the sound raged and bodies moved until the sun completely overtook the moon. Hunters Point was never more gorgeous. This peacefully unruly event, which took place far away from the glare of any form of authority, spoke one word clearly: freedom.

"San Francisco in '91 was sort of the dream time," Thomas says in a recent phone interview. "It was so incredible, and nobody really knew what a rave was at that time. There were no ravers at all. There were 40-year-old Lebanese artist women, 18-year-old gay boys, strippers, and students and so on. It was urban and cosmopolitan. But those days are long gone. Long gone."

### Brewing history

On a recent Sunday night inside his toasty Upper Haight apartment, Jenö pours himself and his partners cups of tea from a delicate porcelain pot. This is not mushroom tea, spiked tea, or even tea to accompany a cigarette or a spliff. This is just tea — mature, adult-like tea with cream — and I can't help thinking, "My, how civilized the purveyors of S.F.'s anarchist house parties have become. Not that I knew any of the Wicked crew back in the day. I was just another freak losing my head on the dance floor; to me, as to thousands of people, the Wicked guys — Thomas, Markie Mark, Garth, and Jenö — were larger than life. We had unintentionally conferred rock-star status on them, something we weren't supposed to do (dance music represents the subversion of pop idol worship, right?), but no one could be blamed. Their deeply funky, psychedelic taste in music, paired with their renegade outdoor parties, triggered something profoundly wild inside the dancers and, consequently, created a serious following. Maybe it had something to do with being held hostage by Republicans for 10 years straight, or perhaps it was just the plain freshness of their ideas. Whatever it was, the Wicked crew gave the already burgeoning S.F. house scene the extra kick it needed to really blow up: mayhem.

This April Wicked will celebrate their 10th anniversary, something that should have the effect of making old ravers feel incredibly old. Although the Full Moons ended four years ago, the crew continue to produce their Wicked event four times a year, parties that maintain the crunchier, noncommercialized vibe of yesteryear. The incense and the candles still burn, the records still move the dancers into madness, and remarkably, the DJs still feel it. "We've done it much better than most rock bands," Jenö says. "At this point we should be suing each other."

But the key to their success has not been clinging to the past or leaning on their solidified reputations alone. Each member maintains a separate music career and, according to Garth, whose 1997 single "20 Minutes of Disco Glory" became a worldwide anthem, Wicked are still together because they practice the fine art of leaving each other the hell alone. "We're still friends, we still tour every year in the '47 Grayhound bus, and I think one of the secrets to our success is that we give each other a lot of space," he says. "We definitely work apart."

Indeed, Wicked now primarily operate as individuals. Thomas, who relocated to New York in 1996, plays in a punk disco band, A.R.E. Weapons, and claims to spin house records in clubs no more than 12 times a year; Garth runs a prominent indie dance label, Grayhound, has emerged as one of San Francisco's top house producers, and continues to DJ weekly in town and three weekends a month out of town; Markie, who has a master's degree in atmospheric physics, DJs regularly and produces downbeat and house with old Tonka buddy Neil Harris under the moniker Defenders of the Faith; and Jenö plays out of town once a week, has released mix CDs on the local label By the People, and is working on remixes of U.K. and S.F. talent. Early next year the crew will release an album of their own tracks. After nearly a decade of turning the party out in San Francisco, Wicked prove what critics argued against along the way: yes, rave may be dead, but dance music culture will continue to morph.

### Punk rock rules

Appropriately, the seeds of the Wicked legacy were sewn more than 12 years ago beneath an anarchist bookstore in Mile End, East London, where Jenö and Markie began their first party together, Whoosh. There they played a mixture of Chicago and Detroit dance styles, music that Thomas calls "truly punk rock."

Jenö, who began spinning at squat parties in Cambridge in 1984 (the same year that Markie got his start), had just moved to London, where he met up with friends from the Tonka Hi Fi, a traveling sound system that Robert Muir, Phil, Harvey, Choci, Rev, and Markie formed in 1988 (Thomas joined later on). Jenö was also escaping police crackdowns, a shadow of things to come.

"The parties we threw were pretty wild and out of control, and I was literally forced to leave town, in part due to the heat from the cops," he says. "I ended up moving to London and got involved in organizing and running several more squats there. It was an amazing time in my life and a couple of years before acid house hit."

Undoubtedly it was their early involvement with the Tonka crew that really inspired the route Wicked took in San Francisco. The unpretentious Tonka parties were brought to beaches, free festivals, and even chaotic house parties, and the message remained simple: fuck the conformism of nightclubs, and take it outdoors. "The thing about Robert and Phil," Jenö says, "they'd do these outdoor parties in chalk pits, fields. We used to squat in anything. We'd do parties anywhere. Cambridge is a sort of eccentric city, where people do whatever the fuck they want, and when it came to London, the idea was to take that same mentality to the club scene in London, and that it would blow up. And that's exactly what happened."

### A healthy dose

Before acid house landed in London in the late '80s, Garth had been living there for nearly three years. "This was before I heard of Tonka," he says. "I would go to warehouse parties where people would play funk, soul, and hip-hop. People like Gilles Peterson were DJing at these parties."

But when Tonka moved to London, Garth met up with his soon-to-be Wicked brothers, and it was during this period that their bond solidified. When the collective discussed the acid scene during our interview, I began to see how the anarchy I sensed during my first Full Moon in '91 was anything but accidental.

"The association with acid was in your face," recalls Garth. "There was hysteria like there is now against this burgeoning dance scene, and so the media latched on it and came up with ridiculous stories: massive bust at local rave with Uzis and heroin and syringes. Totally bullshit. But some people believed it. And they actually created rave task forces to come down and bust raves."

Sound familiar? Certainly the American media's current attempt to demonize raves as bastions of the E trade is old news to the Brits. But if the cops ruined the parties, they couldn't stop the message. "[Acid house] paved the way for other things," Garth says. "Up until that point, London was about a really uptight door policy, where you had to have the right stitching in your jeans. It was ludicrous. This was such a welcome change, that a bunch of heads were setting up a sound system on a beach where you could dance regardless of what you were wearing."

"Our parties in London were good, but we were getting stressed by the cops," Jenö adds. "The anarchist bookstore we used for parties was small and

*Continued on page 67*

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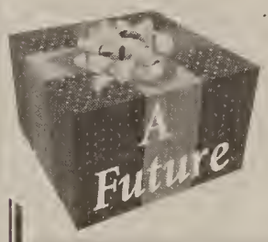
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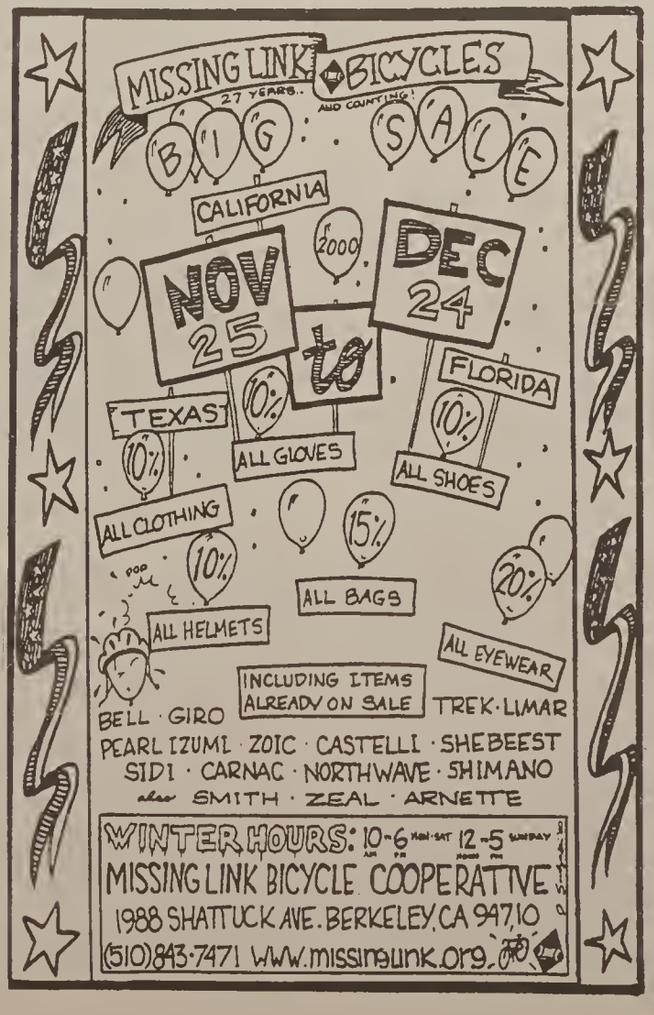
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## Wicked

*From page 65*

out of the way — in a bombed out area of London — but the cops would still come out there in the middle of the morning and try and bust people at the door. It was ridiculous.

### Moving west

Escaping the police led the still unnamed Wicked crew to San Francisco, where the small but strong house scene had been developing since the late '80s. Urth Gurl from Foxgluv, a traveling house act now based in Santa Cruz, and Alan McQueen, who would later encourage the pagan spirit of the Full Moon parties, suggested the crew relocate to San Francisco. Garth had already made the move. In 1990 the rest of the Tonka initiates joined him. A mixture of perfect timing and experienced renegade know-how blessed their arrival. "It didn't really matter how good the party was, because I think people's lives were particularly boring at that point in time," Jenö says. "It was the end of the '80s in America; there wasn't fuck-all going on here. Half the thing was the adventure. There were no flyers; we'd just leave a message on the voice mail at 2 a.m., and people would get in their cars and just fucking drive."

These days it's nearly impossible to imagine driving hours up Highway 1 at 3 a.m. to find a party that would rarely begin on time. But that's what happened when the parties stretched to Bonny Dune in 1993. The turnout grew to include thousands, and for many dancers the experience became a religious experience. The Full Moons were especially significant at this point because most raves had become full-blown commercial operations. With tickets topping $25, raving wasn't exactly cool or underground anymore — there was a reason why skaters started wearing "ravers suck" T-shirts.

But the Full Moons kept the original idea alive. The parties remained free, and monthly indoor Wicked events helped cover costs and bring out incredible talent, such as Tony Humphries, François Kevorkian, Roger Sanchez, and DJ Pierre. And although it may seem insignificant to a cynic, luring thousands of urban dwellers onto a faraway beach to watch the sunrise and shooting stars was, at the time, a truly radical concept.

"There's definitely something radical about taking people outside the city to a stunningly beautiful beach, to take them out of their normal habitat," says Malachy O'Brien, who helped out with the Full Moons and who launched the Come-Unity parties in 1991 with Simon and Kosmic Jason. "It shouldn't be radical; it should be a natural part of our lives — bringing our families to dance in a natural environment, like our ancestors have done. Wicked reenergized it."

### House is a tempo

An elusive, open-ended definition of music is one of the reasons why house remains a mantra of the Wicked collective. While many DJs, promoters, and producers have burned out on accelerated beats, Wicked are still madly in love.

"People were saying that house was dead in '94," Garth says. "We're not going to turn our backs on house."

"It's its own genre, much like soul or hip-hop," Markie adds.

"It's a tempo," Garth says.

"Well, it's a bit more expansive than a genre," Jenö says. "It's a tempo that can be placed within any genre, from jazz to experimental. It's a tempo that is good for dancing a good speed."

"We mix rock, jazz, disco in it and keep people dancing, and most people will have no idea that it's not house per se," Garth says. "We could be playing Brazilian tracks from '68 or '69, and you'd have no idea it wasn't brand-new."

So then house as we know it will never end?

"Well, there was disco before, and eventually they just changed the name to 'house,' " Garth says.

"Plus," Markie adds, "dancing is so populist now. Could the next big thing be not to dance? No."

"But we can't rehash what we did 10 years ago," Garth argues. "We need to come up with new rhythm structures."

And you can hear the future in their own tracks. Since '96, Garth has produced more than 25 house and tech house singles, mostly in collaboration with Eric James under the moniker Rocket — a team that remixed the honorable Tribe Called Quest and Perry Farrell (of Jane's Addiction). Several tracks were licensed to movies, including this summer's *Groove* and 1999's *Speedway Junky*, which was executive produced by Gus Van Sant. Garth's Grayhound label, which he launched in '97, is home to Wicked and other West Coast producers, such as Rasoul, Doc Martin, Dano, and Tony, as well as NYC's Onionz, Philly's Deep C (of the Wamdue Kids), and the Florida-based Q Burns and Huggy. Garth is at work on his debut full-length and has produced mix CDs for the likes of Om Records and Thrive.

Thomas's "punk rock disco" from A.R.E. Weapons is an earthy concoction of odd vocals, electro, guitar distortion, and disco glam. While he still spins at the Wicked parties and has collaborated with house producer Tim Love Lee of Tummy Touch in the U.K., Thomas is not impressed with the house scene at large. "I love house music and disco, but today most of it sort of seems to be a passive experience," he says. Hence his turn to a more experimental sound.

Markie, who began DJing in 1984, is exploring the more spacious side of beats with Defenders of the Faith, with a sound he describes as a "variety of musical styles like downbeat, house, and a faster [yet] underlying dub style." The group recently began working with rapper Shaggy Manatee and plans on taking the act live.

Jenö, with a living room full of keyboards and the like, is preparing for his take on the evolution of house, most recently with remixes for the U.K.'s Nigel Hayes and David Coleman and Sensei of San Francisco. His mix CDs for By the People exclusively promote local talent. "There really is some amazing music coming out of the bedrooms and studios of this town, and an audience out there across the world who really wants to hear it," he says. "I think it's really important to support [By the People] and other local independent labels because it will help keep things fresh and vibrant in San Francisco long after the corporate giants have come through buying up and diluting everything in their wake."

But if the rave scene is dying, and house music is nearing mainstream status, what is subversive about the culture today? Can house music possibly reinspire the kids? "The next big thing is already happening," Markie says with a sly grin. "There's some 13-year-old kid out there creating the next big wave. We just don't know about it yet." ❖



PHOTO BY FARIKA

**Wicked fun:** From left, Markie Mark, Garth, and Jenö turn up the heat in San Francisco's house scene with their revolutionary approach to music and parties.

**Come-Unity.** *Simon, Jenö, and Garth spin house, with Kosmic Jason in the side room. Wed/6, 10 p.m.–5 a.m., Space 550, 550 Barneveld, S.F. $10. (415) 550-8086, www.come-unity.com.*

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## Zen Guerrilla

*Bottom of the Hill*
*Dec. 2*

Electric Frankenstein may be across town pulling their shtick for the phonies, but there's no doubt that the in-the-know crowd has opted for the real action at the Bottom of the Hill. By 10:30 the joint is packed with everyone your parents warned you about. Tube tops, trench coats, greasy hair, porno sideburns, sunglasses after dark, pin-dot retinas, cool record label T-shirts, mullets, Blag Dahlia, (nontribal) tattoos — every slimeball, social miscreant, hipster, and outcast (in short, a sizable portion of Estrus Records' revenue base) are locked, loaded, and ready to go off. Then the true sign that this night will be forever written in the stars takes the form of an unassuming little man in scarf and winter parka, standing alone and sipping Becks behind a support truss. Roy Fucking Loney! The Bay Area's Greatest-Ever Rock and Roll Resident has come to bless this event, and the timing couldn't be any better. Tonight will be the evening when the torch can officially be handed off from the Flamin' Groovies to Zen Guerrilla. Just as the Groovies had to defend the rock and roll flag from the abject shit of their contemporaries, the Zen Men have come to embody that same hit-and-run brashness in an era of melba toast blandness. You have to wonder if the move from some Podunk back east in Delaware to San Francisco — kicking and scratching at the door of infamy — isn't also part of Loney's plan.

Things dissolve immediately into mayhem when guitarist Rich Millman squashes the distortion peddle, frontman Marcus Durant grinds his guitar into the face of his amp like it's a punishment, and the rhythm section of Andy Duvall and Carl Home lockstep the band into MC5 territory for the scorching opener, "Saucerships to Ragtime." The crowd all falls into line behind the drone. Then Durant's shades come on, the power summons up the dormant alter ego, and the blues demon inside comes out to rub its cock up against the cement wall of noise. Arms outstretched to the capacity room, Durant beseeches the crowd to rise up on "Trouble Shake," flips them off halfway through "Slow Motion Rewind," and has a mid-song, sans-mic conversation with someone, or everyone, or with himself.

By the time they hit midset, there is a distinct taste of menace in the vortex of the Guerrilla's storm. There is nothing pretty, or tuneful, or even remotely Christian-like going on now. It's all brute force and ugly noise for ugly people. Duvall is up off his kit every three minutes and pointing his stick out to somebody as if to say, get hot or go home, Millman continues to jerk out strangled distorto-sludge odes to James Williamson, Home is lost in the ether and slapping the bejesus out of the bass, and Durant stalks and screams like the messenger from the abyss. By the time they one-up the Who on "The Seeker," it's borderline pandemonium up in the pit, while headliners the Monkeywrench wave the white flag and retreat to the bar. They know it will be impossible to follow this, so better to get drunk and ease the impending butchering they're about to face.

Toward the end Durant collapses to his knee, sucks in some air, and says, "It's natural, it's factual. Zippity-dooda, zippity-ay, I'll tell you that much." And he means it. While this might be meaningful on the proper combination of substances, the house is so enthralled he could make farting noises with his armpit and they'd still be rolling all over themselves. The climax of Bowie's "Moonage Daydream" is too ferocious and threatens to melt down — Millman's Les Paul gets a couple bounces off the floor to coax out whatever might be left, and Duvall puts the punctuation mark on by spiking the cymbal stand across his kit. With that the title transfer is complete. There's a new king in town, and the gap between them and the remainder is a mile wide.

All hail Zen Guerrilla. (John O'Neill)



GUARDIAN PHOTO BY EMILY DRAZEN

**Can I get a witness?** Zen Guerrilla's Marcus Durant testifies to the power of rock and roll.

## Petrol

Four-song demo

If Petrol were based in England, they'd be way past four-song demo status; they would probably have been signed, sealed, and delivered to the public by the press as the next big thing posthaste. The butt-shaking, saucy pout–inducing "Canvas" (a must-play at Popscene or other Anglo dance nights) eloquently stretches a clever metaphor about paint to its natural limit ("You've painted yourself in a corner / And everyone is dyed / The strokes are getting bolder"), the lead singer's tenor reverbed to snotty English perfection. "Chopper" takes the tempo down, lets the axes ring, and breaks out guitar pop's secret weapon — the Moog — with such finesse that one can't help being reminded that Oasis really, really don't know what they're doing and shouldn't be famous. "That's Alright" screams modern English pop from the first note, with smoothly distorted guitars, Hammond organ, "doot doot" backing vocals, excellent harmonies on the choruses, harmonica bits for some added Stones-osity, and enough chord changes during the bridge to confuse Supergrass. "Thin Glass" is the definite hit single, with more hooks than a fishing hat, more movements than a Metamucil addict, and a hair-swinging chorus that goes directly for the pop jugular. Can't wait to hear the full-length. (Summer Burkes)

## Tom Heyman

*Boarding House Rules*
(Innerstate)

If music and songs mature like whiskey, it's not outlandish to think of Tom Heyman's solo debut, *Boarding House Rules*, as a dusty bottle of rich sour mash with a taste so bittersweet it almost seems alive. The Go to Blazes veteran (who also bends strings with local yokels the Court and Spark and Map of Wyoming) sets the tone on his 11-song disc with the romantic swagger of "Till I Forget Her Name." This melodic country-rock quasi narrative about the one that got away pulls in smoky bits of peppered Texas honky-tonk sensibility with a gritty Steve Earlesque punch.

"Bottle Full of Wishes" is an ingenious dipsomaniac's anthem. With an obviously honest wit as sharp as his Telecaster playing and amber melodies more sweet than the tasteful nuances of his pedal steel picking, Heyman has delivered a triumphantly drunken sing-along that you would love to hear echo in the halls of your local tavern. Overall, the satiated feeling one gets from listening to *Boarding House Rules* is not unlike that of nursing a tumbler of your favorite rye on a cold foggy night when it's been so long that every sip seems like a kiss. (Eric Shea)




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## Florida zone

The first two people I met when I moved to Florida were, coincidentally, from my hometown of Yonkers, N.Y. I met them over the phone, one after the other, responding to a pair of room-for-rent ads. After we discovered our common stomping ground, we started discussing our reasons for moving down south. Both of them immediately launched into tirades about "the niggers taking over" in Yonkers, punctuating their outbursts with similar observations: "It's better down here," said the second one. "They have all that garbage under control."

Since then I have worked at a paper whose editorial stance is that slavery existed "briefly" in America, in a town with a high school named after Nathan Bedford Forrest, in a state that has more hate groups per capita than any place in the country. A state, as it turned out, that played a climactic role in determining the immediate future of the free world. Florida's pivotal place in the election was fitting, considering that the huge swaths of spite, hatred, opportunism, cynicism, and intolerance lurking beneath both candidates' formaldehyded exteriors mirrors the ugliness just visible through the state's translucent sports 'n' Disney–tattooed exterior.

And I wonder how much longer it will be before the kind of attitudes embodied by the educator who talked about moving to Pinellas County from south Florida to escape the "trash floating in from Haiti"; by the wrong-number caller who describes southern Italians as "almost swinging from the trees"; by the former newspaper editor for whom ethnic strife in other parts of the world was a reason for American blacks, Asians, and Hispanics to stop complaining; by the three words and a cloud of dust sports-writer complaining about "affirmative action hire" columnists — how long before these attitudes exhibit the same dominance of the American cultural landscape as Florida's latest major export — teen pop — does?

Don't get me wrong — from a musical standpoint, I can tolerate a lot of the Aguileras and Spearses and N'Syncs, mainly because the folks writing their songs are often cats I dug back in the day — Full Force, for example. Also, because a lot of the songs are pretty damn catchy. And, unlike a lot of the alterna-snobs I've run into, I have a hard time revising Boasian thought to the point where I can assign the 13-year-old with an A.J. MacLean poster on her wall to a lower evolutionary rung than the 13-year-old who dyed her hair before a Green Day

# The 'real' thing

## Does it matter if we know who Jill Scott — or any artist — really is?

*By Sylvia W. Chan*

*She is for real, she is the moment*
*She is the thought you just had.*
*Publicity blurb on Jill Scott's home page, www.whoisjillscott.com*
*They're trying to keep it real, but compared to what?*
*Rapper Lateef on "The Quickening"*

In a cover story on Lil' Kim from the June/July 2000 issue of *Vibe*, writer Robert Marriott asserts that the pint-size rapper's "true currency" is love — that Kim "trades in love the same way Mary J. Blige trades in survival, Lauryn Hill in consciousness, and Missy Elliot in invention." The premise for categorization is simplistic and superficial, but it's dead-on in the way it reveals the nutshells that encase certain artists in the music industry. Figures that Mary, Missy, Lauryn, and Kim — all black female artists of nuance and complexity — only get to front one trait each.

In the six months since the *Vibe* piece was published, another black female artist has caused quite a stir on the urban musical landscape. Singer, songwriter, and poet Jill Scott, with her glowing smile, husky alto, and undeniable sister-friend appeal, seemed to emerge straight from Philly's club scene, releasing a debut album, *Who Is Jill Scott? Words and Sounds, Vol.1,* that galvanized R&B and hip-hop fans alike and earned Scott a devout legion of fans. With almost no radio play and minimal publicity from her record company, Hidden Beach (a subsidiary of Epic), *Who Is* peaked at number nine on *Billboard*'s R&B/Hip-Hop chart and was recently certified gold, having sold more than 500,000 copies in 14 weeks. At Scott's recent sold-out shows at Bimbo's, Bay Area audiences who'd memorized the lyrics to each and every one of her songs enthusiastically sang along throughout the performance, swaying blissfully to what *Rolling Stone* called Scott's "warm organic sound."

And though compared to other up-and-coming artists on the neosoul scene, such as Angie Stone, N'Dambi, or the Bay Area's Ledisi, Scott is perhaps, vocally, the weakest of the bunch, with her thin upper register and limited lower range, she makes up for it with raw charm, forging an uncommonly immediate and visceral connection with her audiences.

Though Scott alternately sings of love, of survival, of seeking a higher consciousness, melding spoken word and song in thoroughly inventive ways, it's clear that this 28-year-old entertainer trades in her own distinctive "currency."

Authenticity.

Read any review of Scott's work (including my own), and you'll undoubtedly find mention of the singer's "earthiness," her "straight-from-the-heart" vocal style, her thoroughly "down-home" appeal. The word "organic" will be used (more than once — I've already used it twice), as will the term "street buzz" to describe the grassroots manner in which the album's popularity spread. Scott's all about being real, coming correct, being down. The question posed by her album's title invites its listeners to look deep into the soul of the woman behind the music and to see that all she sings about is




**The real Jill Scott:** Who cares who she is — what matters is how she makes you feel.

honest and true, while the introductory blurb from her Web site tells us that since she's so real, she's already a part of our subconscious. In a recent interview with Sonicnet.com, Scott said her songs are "totally autobiographical," emphasizing that she really wanted fans "to know where [she was] coming from." On the press releases sent out by Scott's publicist, Karen Taylor, the singer is casually referred to as "Jilly from Philly." In other words, Jill Scott wants us to see that she *is* what she seems to be— a smart, sassy, round-the-way homegirl.

In an interview I conducted with Scott for the *Bay Guardian* in September, she was blunt about the reasons behind her wide-open demeanor. "I never even felt like I was telling my personal business," Scott said matter-of-factly when asked why she was so willing to share the intimacies of her life. "I just felt like I'm a woman, I'm a black woman, and I'm a ghetto-dweller. And there's people out there who feel like I feel. I'm sure I can relate to somebody. So somebody can surely relate to me."

Scott's personal-narrative-as-artistic-creation stance is nothing new. It's a position female artists of color have taken up time and time again, as did Harriet Jacobs in her autobiographical *Incidents from the Life of a Slave Girl* and Audre Lorde when she asserted the feminine erotic as power and June Jordan with her championing of poetry by the people, about the people, for the people. Musing directly upon one's life lends the air of authority needed to convey a pluralistic pose from a marginalized point of view. By living it, you validate it — because generally, if you're not male and you're not white, you're bound to be asked to validate *something.* Simple, right?

For the individual artist, however, establishing authenticity can be tricky and often problematic in the treacherously fickle music industry, a business that revels in the outlandishness of its fakery, in which pale imitators have blatantly stolen from black artists and been routinely rewarded for it since, well, forever. These days, turn on the TV and see the Backstreet Boys talk about how they love Boyz II Men on MTV's *Total Request Live,* while the guys from Boyz II Men look depressed as all hell while blaming the failure of their most recent album *Nathan Michael Shawn Wanya* on the Backstreet Boys and 'N Sync on BET. To be the real deal is dangerous, because at any moment a blond teenager from Indiana could steal your shtick and homogenize it for the masses. You've seen it. You know.

So it's fascinating that audiences are so invested in Scott's black-woman-ghetto-dwelling "reality." Take, for example, the first single released off *Who Is,* "Gettin' in the Way," an attitude-laden diatribe directed at the skank who keeps calling up Scott's man. The video for the song shows Scott — humbly dressed in an oversized denim shirt, her soft Afro tucked under a head wrap — storming over to this woman's house to deliver a piece of her mind. The whole neighborhood rallies behind Scott as she stomps over there, hooting and hollering as the singer rolls up her sleeves, then cheering when she eventually snatches a cheap wig off the other woman's head with a smirk and a head roll. For an artist who said serenely, almost Zenlike, "Pressure I don't allow. I just don't allow it," when I asked about how she dealt with life's stresses, the woman in the video seemed uncharacteristically hot and bothered. And we believe it, for I must admit, the first time I saw it, I yelped out a mostly sincere "go girl" after the grabbing of the hairpiece.

As one of my editors pointed out, the song functions much like Beck's "Loser" did, for while the rest of Scott's album is filled with spiritually uplifting, delicately heart-wrenching, or lushly romantic material, "Gettin' in the Way" is arguably one of its weakest tracks, at least musically. It serves two purposes as a single: establishing Scott as a woman of the people with its go-girl appeal and straight-up aesthetic, and hooking in more mainstream R&B listeners accustomed to girlfight songs like Brandy and Monica's "That Boy Is Mine" or Aaliyah's "If Your Girl Only Knew," listeners who might not have been grabbed by Scott's spoken-word cuts and jazz-tinged melodies.

There's nothing wrong with that. Scott's album deserves to be heard, and if she or her people think "Gettin' in the Way" might pull in listeners, then more power to 'em. The thing about categorizing authenticity as Scott's m.o., though, is the issue of responsibility that goes along with it. It's a topic that's been discussed time and time again in hip-hop circles — do you have to practice what you preach to be real? The past year's most-blown-out-of-proportion drama (besides the friggin' election) was the whole Eminem thing. If the crazy, trailer-trash white boy said he hated gays and wanted to murder his wife, did he actually have to live it? Or take responsibility for it?

When I asked industry vet Blige about the problem last fall, she considered it a question of personal morality, saying, "People talk about guns and who they popped and how many drugs they sold. If you're telling your story, and that's what you did, then that's what you did, you know? It's real, and you can't hide it. But if you're just saying things to front, it comes back to the fact that what you bring to this universe comes back to you. Karma, you know?" Posdnous from De La Soul

echoed Blige's sentiment when I spoke with him last summer, explaining the dangers of putting forth a false image. "I've met people who speak very positive on their records who are actually big, aggressive buffoons in real life," he said. "You know, in the end, it's all going to come back to you. Like people thinking you really live like how you rap, and when they find out you don't, it can be really offensive to them."

But since Scott's not singing about popping caps, bashing gays, or smoking blunts, but about the everyday delights and dilemmas of being a young, talented black woman from the ghetto, then does it really matter whether she actually *is* what meets her audiences' eyes in real life? From a purely moralistic position, probably not. No media watchdogs will call her on anything. William Bennett and Joe Lieberman won't censor. Critics, like myself, will continue talking about how genuinely Scott comes across. And in these fractured times, it's simple and heartening to cling to what seems real.

In the end though, I don't care if Scott — or any other artist for that matter— is authentic or not.

What I do care about is that Scott moves me. That her music, on some transcendental level, cuts through all the bullshit the business of making music puts up around the music itself. That she's committed to her artistry, more than anything else, throughout all of her work. Like Mary and Pos said, it's the artists themselves that have to deal with the karma of fronting a false exterior, and so we, as listeners, shouldn't give a rat's ass whether they actually live the life they're singing or rapping about. It's a stance that must be adopted in order to get beyond the one-trait quota thing, i.e., the ridiculous assumption that just since Scott *seems* so real that that's *all* she is. As if Scott weren't complex enough, savvy enough, or just plain smart enough to maybe, just maybe, be constructing her image as carefully as the mainstream press always assumes Madonna, or David Bowie, or Marilyn Manson is. By keeping this possibility in mind, we deny the age-old, load-of-crap misconception of passivity that exists around black soul artists, that the utterly cultivated genius of folks like Aretha, Otis, James, and Stevie just sprang up outta them, and that they just sat back and rolled with it.

By its inherent nature, the music industry is hypocritical, and any artist that's a part of it knows it. We listeners, we're hypocrites too, and really, it's OK. We want pure unadulterated emotion from our artists, but we want it in a way *we* can understand, delivered in a way *we* can relate with. And though we say we don't want any watering-down or compromising in the art we accept into our lives, we also should be aware that we appreciate it when entertainers go out of their way to, well, *entertain* us. Because that's what they're supposed to do. Local soul singer Martin Luther summed up the intrinsic pitfalls of trying to be real in this industry better than anyone else this year, admitting straight up, "I'm already in a state of contradiction, because I want to put out images that are helpful and, hopefully, prosperous to people's lives. But I want to do that through the entertainment industry, which is all about exploitation." Laughing, he continued, "I'm a walking dichotomy."

Now that's real. ❖

### Top 10

**Bahamadia** "Commonwealth (Cheap Chicks)" (Goodvibe)
**Brooklyn Funk Essentials** "I Got Cash" (Shanachie)
**Common** *Like Water for Chocolate* (MCA)
**D'Angelo** Voodoo (Virgin)
**De La Soul** "Oooh" (Tommy Boy)
**Toshi Kubota** Nothing but Your Love (Epic)
**Sade** "The Sweetest Gift" (Epic)
**Outkast** Stankonia (LaFace)
**Jill Scott** Who Is Jill Scott? Words and Sounds, Vol. 1 (Hidden Beach)
**Various artists** *Romeo Must Die* soundtrack (Virgin)

### Plus 3 music-is-so-goddamned-beautiful revelations

**Rahsaan Roland Kirk** "Ain't No Sunshine," from *The Vibration Continues/A Retrospective of the Years 1968-1976* (Atlantic)
**Nina Simone** "Just Like a Woman," from *The Essential Nina Simone, Vol. 2* (RCA)
**Sarah Vaughan** The very last note of "Say It Isn't So," from *Sassy Swings the Tivoli* (Uni/Verve)

concert, or wrote perfume-drenched love notes to Morrissey.

What disturbs me is the extent to which the teen-pop machine is implicitly about "having the garbage under control." About taking black music and fashion to places where there are more people of color in the backup dance troupe than in the audience. About fans whose parents resemble the coworker who asked my wife if I worked. About getting advertising support from corporate entities who fire franchise managers who hire too many blacks. About the Other Florida, the one you don't see in the travel brochures, hear about in the livability-index trend stories, or see reflected in the lives, speech, and thoughts of the legions of cool, erudite, open-minded, socially conscious people who live here. This Florida is a place where a jazz scholar can claim that "African Americans have had a tangential hand in the development of the music." Where a print media music writer's yearly coverage of hip-hop constitutes fewer words than a single indie rock concert advance. Where media outlets still manage to find reasons to gush about neo-swing, where fans flash handheld Confederate flags at country concerts. Where a town's three major TV affiliates can devote on-the-spot coverage to a crab festival, yet ignore the Hard Knock Life tour.

So, if music is about creating a space and taking your listener there, one can only hope that folks who trek to Florida teen pop's squeaky clean ethnic twilight zone don't bring any of the ugliness back with them. Then we will have bigger problems than having a spoiled frat boy or a censorship-tolerant mannequin in the White House.

*Tony Green*




## Survival manual

An unexpectedly political record got my attention on Election Day; the open-ended results influenced how I heard it. Outkast's "B.O.B." — more a tree-shaking than rump-shaking single — rings down images of contemporary social turmoil. Political fallout is apparent in the

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*A monthly music publication*

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## Survival

*From page 5*

thunderous beat and the rappers' supersonic urgency. They're living life, tallying worries ("Thoughts at a thousand miles per hour") in time to a world out of control. Between working a job, dealing with baby-mamas, medical and spiritual epidemics, being on tour, who even has time to wonder if your individual vote has been counted? Outkast suggests all you can trust is your own action.

One-man body control is hinted at in the song's chorus where its title acronym is translated: "Bombs over Baghdad." This is pop, so you know it's a sexual metaphor. "Don't pull the thang out unless you plan to bang" can be heard as some variation on responsible sex — a self-conscious charge to deal with the consequences of one's own actions. Then, "don't even bang unless you plan to hit something" specifies intentionality; in the possibility of disengagement, the song finds morality in sex, the political in the personal. This moral quest distinguishes Outkast from most of the hip-hop acts selling today. And no other pop act has so casually linked personal performance to a sense of history — tracing blood on the dance floor back to Desert Storm. Recalling the altogether different sing-along of that 1991 Gulf War favorite "Voices That Care," "B.O.B." substitutes a rebellious chorus. Outkast challenges patriotic sentiment as spiritual detachment. Against the half-forgotten images of Michelle Pfeiffer, Meryl Streep, Kurt Russell, Whoopi Goldberg, etc. serenading Desert Storm troops in the "Voices That Care" video, Outkast offers veterans' reflections; cataloging their (our) daily anxieties. "B.O.B." stands for PTS (posttraumatic stress syndrome), playing back the lingering sense of individual political helplessness.

This percussion-heavy record has some of the same stomping fury as the Isley Brothers' "Fight the Power." It's not exactly the dissonance you expect to feel under the phrase "Bombs over Baghdad" after Tom Cruise's *Top Gun* set military missions to a pop soundtrack establishing the terms of political insensitivity. That may have served working-class grunts well during Desert Storm's video-simulator bombing raids, but Outkast knows the at-home aftermath finds them shaken.

"B.O.B." subsumes a catchphrase of warfare and transforms it into survivor's slang. Outkast stomps the blues of peacetime distress — which has only mounted since Election Day. Within the sentimental protests over

*Continued on page 8*

# My millennium: year one

### If you're looking for real Rock and Roll, next year has definitely, without a doubt, got to be the year.

*By John O'Neill*

New millennium my ass. I should have seen the broken promise coming a mile away — at exactly 00:00 and one second — when not only was the civilized Western world not plunged into chaos and darkness but "Stairway to Heaven" was taking its victory lap on this particular radio station as Greatest Rock and Roll Song, Ever. As if it weren't enough that this sack of mystical mumbo jumbo had copped top spot of every Labor Day Countdown since the Carter administration, here was that shrill caterwaul selling the same old bill of goods in my millennium. Yes, my millennium. It sounds a bit egocentric at first, I'll grant, but really, I was doing this for all of us — it was suppose to be a surprise.

See, I believe in the Power of Rock and Roll — but don't call me a rock fan, or an alt-rock fan, or a prog rock fan. Neither Aerosmith nor Zeppelin fit into my narrow-minded mission, because, frankly, they do not qualify as candidates for the only genre of music that truly deserves capitalization: Rock and Roll. Of course, this also makes me a sucker along roughly the same line as a Chicago Cubs fan or whatever it is you'd call one those guys who go trampling through shrubbery looking for signs of Bigfoot. In case you haven't been following the record charts lately, the last three and a half decades or so have been a bit slow. The big blowout years were '65 and '66, and then *Sgt. Pepper's* came along and wrecked everything. Before you knew it, everyone had some important statement to make, and "bama-lama-bama-loo" was not among them.

Rock and Roll went underground. So much so that, despite the ensuing trends and various hipster poses, it would never again break the surface long enough to do any real brain damage, mutating instead into ugly little subgenres named "garage," and "trash rock," and even "punk." Call me silly, but it only seemed natural that something so vital would come back into vogue — in fact, I've spent the majority of my adult life counting on that moment.

There were always signs that the shoe might be ready to drop. The first sign that popular music was shaking on its foundation was "The Humpty Dance." Puerile in sentiment and execution, it suggested that perhaps people were ready to reexamine the simpler things in life — like "Louie Louie," for example. Alas, that kind of hip-hop went the way of hair metal. It would be another half dozen years before the musical Ground Zero was finally ushered in, when, fully realizing the old gangster adage that all rats gotta suck the pipe, Kurt Cobain did so. The moment appeared ripe for the reemergence of three-minute ditties of little-to-no social relevance. Who but the cruelest of pranksters could have foreseen rapcore? Add to that a generic college-radio format that was little more than a minor league affiliate for the major labels, and the casual observer would have plenty of reason to fret about the future.

Little did anyone realize that the winds of change were beginning to blow: Rock and Roll was on the comeback trail — a cycle that had kicked off promisingly when *Maximumrockandroll* did a cover story on a great band called the Real Kids. Well known in their hometown of Boston for a variety of reasons — solid songwriting, prolific substance abuse, and general instability being the key components — the Real Kids had become the kind of mythical architects of punk rock that the zine was always so good at writing about. No matter that these punks were actually in their 40s and had never known even mild success outside of (incredibly) France, or that they were actually called power pop, because they weren't considered punk enough during their first go-round, in '77. The story was significant because it showed that somewhere along the line, the rules for inclusion in the punk club had been relaxed. All wrongs were corrected, all rights were reinforced, and an entirely new generation of kiddies embraced what was one of the world's finest Rock and Roll combos ever.



PHOTO BY FRANK MULLEN

**Serious contenders**: The Forty-Fives vied for Rock and Roll band of the O'Neill millennium, one handshake at a time.

Meanwhile in New York, Artemis Records — owned and run by former industry big deal Danny Goldberg and best known as home to metal yawns Kittie and some old fart named Warren Zevon, and as the distributor for Steve Earle's material — was in the process of absorbing a little label called Ng that just happened to have a little band from Atlanta called the Forty-Fives on its roster. And this band was a serious-as-a-heart-attack contender for finest Rock and Roll band in the entire country.

Naturally, Artemis wouldn't have a clue as to how to market the band, but by the time anyone figured out what the Forty-Fives' game was, they had cut an album and were out on the road winning the popular vote one handshake at a time. It was love at first sight, really. The first time the foursome rolled through my old hometown, late last year, it was a Sunday evening, and they looked like they'd just gotten the shit kicked out of them in the alley outside. Turns out they were coming off an all-night drinking bender, and this, coupled with a 9 p.m. slot and an empty house, did not bode well for a night of quality entertainment. So naturally they were everything the album promised and more: a brutish mix of mod-inspired Brit rock, Memphis white boy soul, and neo-garage guitar licks, all wrapped up in a sticky punk varnish.

They made believers out of all eight people in the audience, and this music writer–optimist had found a major-label horse to ride victoriously (for all of us, of course) into *his* millennium. Everything was coming up roses. The cosmic tumblers were lining up, the doors would be thrown open wide, and — no doubt about it — 2000 would absolutely, positively prove to be The Year ...

So, what do I know? Two thousand was just like '99, only this year I can't get that damn "Ms. Jackson" out of my noggin. Turns out Outkast was the horse I should have been riding; Culture Club had a pretty good year; and the last time I flipped on VH1 there was Def Leppard, only without the haircuts (and in some cases the hair).

What's it all mean? Beats me, except we're still at a very bad time in the history of music. Sure there were some genuine Rock and Roll moments — Apples in Stereo nicking Brian Wilson; Tom Petty once again mining the Byrds; or even Green Day's graduation from P.U. to become a more well-rounded band. Lord knows any of those beats the stuffing out of the new Marilyn Manson album, but how many times can someone hear the same knock-knock joke. And yes, I'm at a loss as to how this silly music game works other than you grab what you like, and you hold onto it for all it's worth, which in the case of Rock and Roll and me is pretty much everything.

Cut to the Covered Wagon last month. The Real Kids are about to play to a half-capacity room. John Felice's arms are a horror show, like someone had spent time aimlessly jabbing two mounds of Play-Doh with the tip of an X-Acto blade. He's also bloated and tired, and he appears a little lost. Not to mention there was an altercation earlier that day involving money owed to a former tour manager. But once he straps on the guitar and the band count off, all of that is forgotten. By the time the set is half over, John Felice the troubled junkie has been transformed: he's 20 years younger, reborn as the too sensitive dreamer and painter of beautiful landscapes. His eyes are closed, he's in front of the mic, and he has the Power coursing through him. By the time "Common at Noon" is de-mothballed one more time, I'm next to tears.

I want to cry because the Real Kids still care enough to try. Because the Fleshtones can still drive any band half their age to its knees. Because of the Lyres and their 20-year fight with obscurity. And for locals like the Bobbyteens, or the Demonics, or Zen Guerrilla who will never get the attention they deserve but are just as happy to go out and let the chips fall. And mostly for bands like the Forty-Fives who have all the talent and not enough brains to realize they are terminally fucked by the road they've chosen. Simply put, they don't know any other way.

None of these bands do. They may be noble, or they may be stupid — or maybe they're in it for kicks and pocket change. Or maybe they just gotta believe that next year has definitely got to be the year. ❖

### Top 10

**Tarbox Ramblers** *Tarbox Ramblers*
**Ray Mason Band** *When the Clown's Work Is Over*
**Moviees** *Become One of Them*
**Neil Lucey** *Buried in the Mix*
**Slaid Cleaves** *Broke Down*
**Fabulous Itchies** *TNT* EP
**Dennis Brennan** *Rule No. 1*
**Mooney Suzuki** *People Get Ready*
**Huck** *Nothing to Hold on to but a Grudge*
**Steve Earle** *Transcendental Blues*

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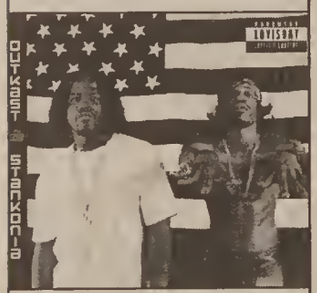
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## Survival

*From page 6*

uncounted military absentee ballots (protests that also dismissed some ballots of regular working-class folk) you sense the same hypocrisy that was current during Desert Storm. After all, it was George Bush Sr. who railroaded our troops into the Persian Gulf, without first stopping for Congress's approval. Politicians frequently manipulate our biases using warriors overseas, but only a rampaging single like "B.O.B." is focused on the wars at home. Outkast moves from a discontented jam to a communal chorus. From "Bombs over Baghdad" the album segues surprisingly into gospel solidarity, calling for the people's "Power. Music. Electric-Revival." You may be dispassionate about the election or still dismayed about the Gulf War, but this record offers a boost. It sounds like victory.

*Armond White*




**Top 10**
**Travis** *The Man Who*
**Cinerama** *Disco Volante*
**Outkast** *Stankonia*
**Sinéad O'Connor** *Faith and Courage*
**Scritti Politti** *Anomie and Bonhomie*
**Shaggy** *Hotshot*
**Destiny's Child** "Independent Woman"
**Björk** *Selmasongs*
**Saint Etienne** *The Sound of Water*
**De La Soul** *Art Official Intelligence*

## Promises, promises

Had I planned ahead, I would've been listening to Nina Persson and Nathan Larson's cover of "The Bluest Eyes in Texas" Nov. 7. Because even though I don't know the exact color of George W. Bush's eyes, I *do* know that on election night his beady little peepholes were the only ones haunting me from the Lone Star State. The song would've fit the evening perfectly, too: Persson's dramatic romantic regret could've doubled as presidential metaphor, transforming the lost-love lament into a eulogy for my own increasingly long lost hope

*Continued on page 22*

PHOTO BY ANTHONY CUTAJAR



**Freedom songs:** Dead Prez — whose electrifying *Let's Get Free* was a bright spot in 2000 — rallied a generation of grassroots activists.

# Bigger than hip-hop

### A wrap on rap in the year 2000 *By Eric K. Arnold*

Rap music as a recorded form celebrated its 21st birthday in 2000 (though hip-hop culture dates back at least five years before 1979's "Rapper's Delight"). Like any young adult, the genre seems to be grappling with its newfound maturity. That the culture has moved far away from its original b-boy stance is obvious, but this hasn't happened overnight. Once introduced to the American pop landscape by the Sugarhill Gang, hip-hop took 10 years to germinate and another decade to permeate the terrain. In that time, its culture has evolved from an inner-city phenomenon centering on DJs and including equal proportions of break dancing, MCing, and graffiti art to an MC-dominated business developed through cutting-edge independent labels and then to a multimillion-dollar, major label–affiliated industry emphasizing marketing and promotions.

But while hip-hop has become the province of cigar-chomping CEOs in boardrooms and suburban mall rats alike, it's continued to thrive in the underground. Exactly what defines hip-hop's cultural identity at this point is open to interpretation. Depending on your perspective, it is a violent, misogynist, profane genre, a commercially successful, mainstream musical style, a form of underground cultural expression, the word on the streets from a ghetto perspective, a grassroots-level political and social movement, or some or all of the above.

In 1993, KRS-One identified the cultural dichotomy as a case of "hip-hop versus rap," but in a post–Tupac and Biggie context, it's become clear that what's happening is part of a larger picture. It's no longer a simple case of East versus West, gangsta versus b-boy, DJ versus MC, backpack versus jiggy, independent versus major, or underground versus commercial. As Dead Prez related in "Hip Hop," today's rap artists are often forced to choose between "a Lexus or justice / A dream or some substance" — but the issues affecting the culture have become bigger than hip-hop itself. At times, hip-hop's internal politics have overshadowed these exterior issues — a point addressed by Dead Prez, who addressed their message to "rider by-ers," "flame igniters," and "crowd exciters" alike.

Nevertheless, rap's core audience of urban teenagers has expanded into previously uncharted regions of suburbia and adults over 25. As hip-hop's demographics have widened, its posturban soundscapes have literally become soundtracks for our increasingly nihilistic, high-tech society, as evidenced by RZA's score for *Ghost Dog*, DJ Shadow's contributions to *Dark Days*, and Chuck D and Gary G-Wiz's main-title music for the TV show *Dark Angel*.

There were several recurring themes in urban music in 2000. Mike Ladd told listeners, "welcome to the afterfuture," while Eminem rhapsodized on Dr. Dre's *Chronic 2001* about traveling at light speed, "blazing chronic through the galaxy." Yet while hip-hop heads are always claiming to be "on some next shit," there were a lot more examples of everybody being on the same shit. Producers like Dre, Timbaland, DJ Premier, RZA, Tone Capone, Swizz Beats, the Alchemist, Hi-Tek, Jay Dee, and Mannie Fresh have become forces to be reckoned with in the music industry, yet for every case of sonic innovation it seems there are a hundred examples of imitation. Although there were unique moments in gangsta rap — like Natas' *World Wide Wicket.com* and the Country Boy Clique's *Powder* — they paled in comparison with the genre's overall homogeneity. That might explain Dre's lament "I started this gangsta shit / And this is the motherfuckin' thanks I get?"

If we can blame Dre for gangsta rap's sound, we can blame the late Tupac and Biggie for its thugged-out image. In their absence, we're stuck with a legion of tattooed street soldiers, bandanna-wearing hustlers, and corn-rowed mafiosos. Rap impresarios Master P and Puffy Combs both attempted to exploit this trend, with 'Pac sound-alike Krazy and B.I.G. clone Shyne respectively. Both P and Puffy proved adroit as well at cross-marketing, which has become an important part of the urban music aesthetic. The buck no longer stops at platinum records; today's hip-hop entrepreneurs have developed additional revenue streams through films and clothing lines, not to mention record deals for everyone in a commercially successful artist's crew.

This market strategy often resulted in a glut of mediocre-to-average product that can be filed under the category "thug lite." On "Oooh," De La Soul remarked, "A life filled with guns / That's what thugs love," and true to form, the Lox's "Ryde or Die Bitch" masked its unapologetic sexism in gangsta romanticism. Singles like Black Rob's "Like Whoa" and Dre's "Tha Next Episode" were captivating at first, but after being played every 12 minutes on "Hot Urban"-formatted stations, the thrill was gone. New York rappers used to exhort their peers to keep it real, but it's the catchy hooks of Southern rap that get collars poppin' nowadays, as evidenced by Jay-Z's "Big Pimpin'" and "Snoopy Track" (featuring UGK and Juvenile respectively). Tight cliques like Roc-A-Fella, Ruff Ryders, and Cash Money Millionaires dominated the aboveground rap scene, but subtract Jay-Z, DMX, and Juvenile and you're left with a bunch of overrated second-stringers like Memphis Bleek, Drag-On, and B.G., whose albums offered little more than variations on a tired theme.

On commercial radio and in the clubs, sex styles ruled, from Juvenile's "Back That Azz Up" to Mystikal's "Shake Ya Ass." Although Outkast's *Stankonia* was funky enough to free minds while moving derrieres, hanging out in strip clubs didn't inspire every artist to create a timeless masterpiece. Much more common were instantly catchy and ultimately forgettable ditties with limited shelf lives. For every instance of pure artistry, like Ghostface Killah's "Cherchez La Ghost" and Common's "The Light," there were many more of pure banality — like Sisquo's "Thong Song," the Yin Yang Twins' "Whistle While You Twerk," Ja Rule's "Between Me and You," and Ludacris's "What's Your Fantasy" (better known as "I wanna lick-lick-lick-lick you from your head to your toes").

Amazingly, amid the celebration of ghetto-fabulous aesthetics, something of a hip-hop revival took place in 2000. Ironically, with few exceptions — like Tony Touch's "(I Wonder Why) He's the Greatest DJ," whose video featured the Rock Steady Crew — the homages to old-school tradition originated from outside the five boroughs. Britain's Creators went so far in pursuing a Cold Chillin' aesthetic that Juice Crew member Craig G. appears on their album *The Weight*. Similarly, L.A.'s Dilated Peoples not only shot the video for "The Platform" on a subway train but commissioned EPMD's Eric Sermon for a vinyl-only remix. Furthermore,

*Continued on page 22*

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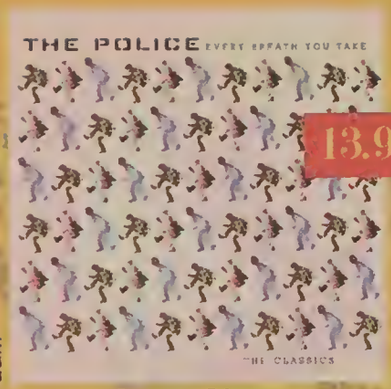
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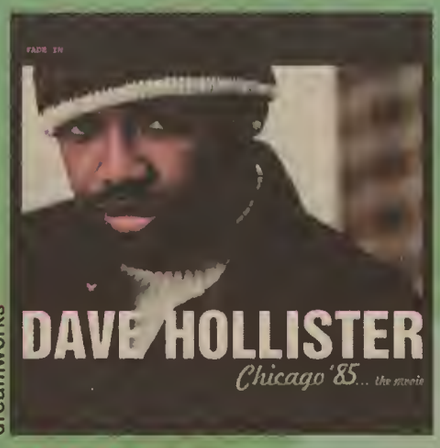

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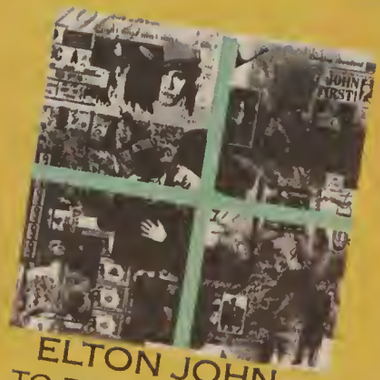
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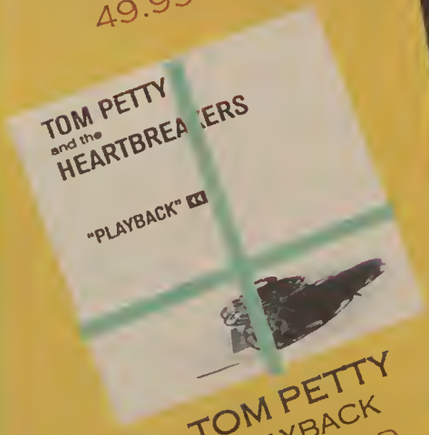

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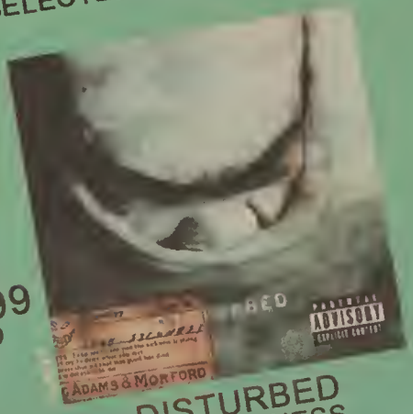



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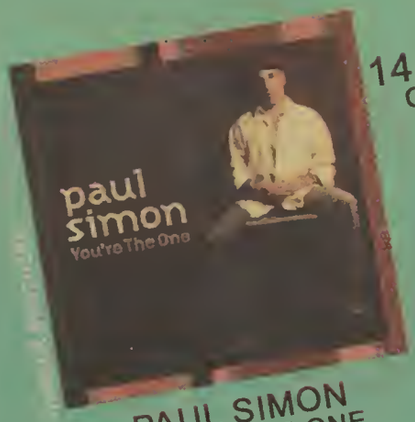

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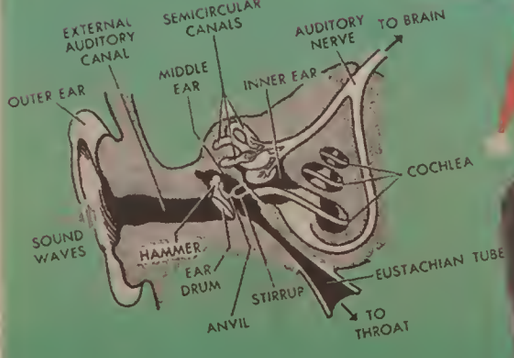

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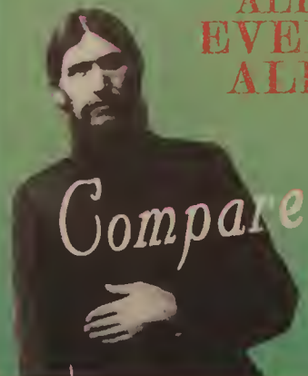


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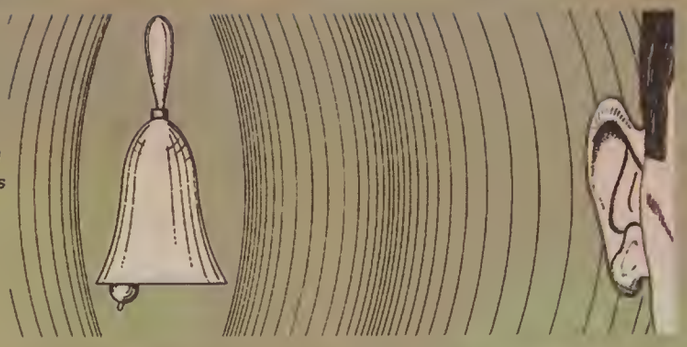
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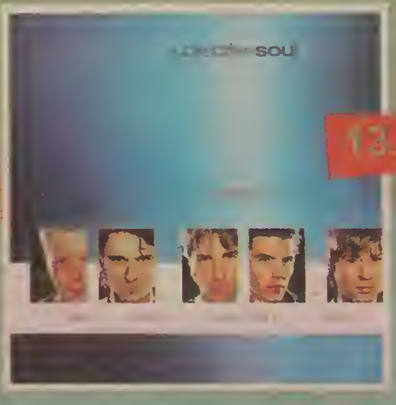

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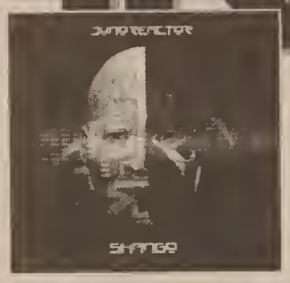
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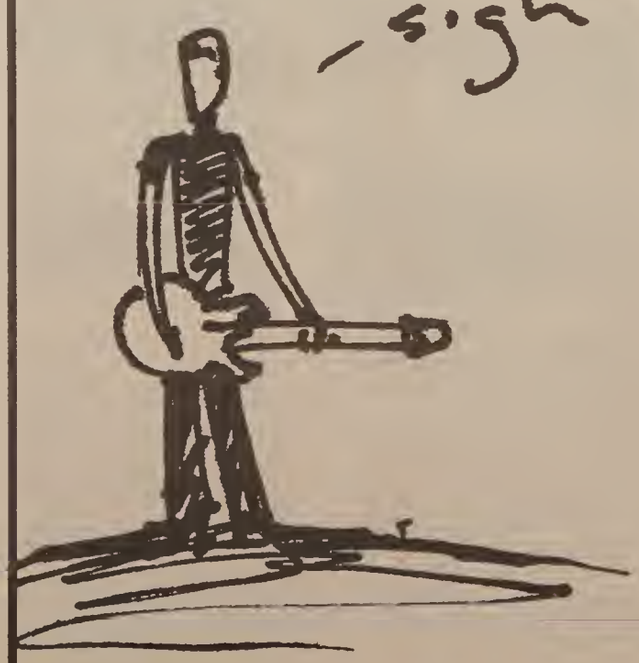



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# NOISE

## Promises

*From page 8*

as hours passed: "The bluest eyes in Texas are haunting me tonight ... Left me lonely, prayin' for the dawn, searchin' for the strength to carry on."

But I had more on my mind than metaphorical mood music that night, so I didn't think to play my *Boys Don't Cry* soundtrack. Instead, a friend and I drank whiskey-Cokes and listened to Bruce Springsteen as election results flashed across the boob tube. The plan was to get blotto all evening, so by night's end we'd be set to either celebrate Bush's loss or be too drunk to comprehend his win. It sorta worked, too: we were pleasantly dumb when CNN announced Gore had won Florida; an hour and a few more drinks later, we were obliviously numb when CNN announced Gore *hadn't* won Florida.

Music, incidentally, was little more than an afterthought. Entranced by the recent Sub Pop tribute to Bruce's *Nebraska*, I'd been reimmersing myself in the original, and so I put the disc in my stereo out of habit. Ten songs — and probably as many Bush state victories — later, it would've been even more perfect had I listened to *Boys Don't Cry*: Nina's depressing pleas for the "strength to carry on" could have been answered by *Nebraska*'s final song, "A Reason to Believe," where Bruce unconvincingly assures that "at the end of every hard-earned day people find some reason to believe."

Much later, hours after we exchanged Bruce for TLC and the election results ground to an ominous standstill, I half-jokingly, half-drunkenly recited those Bruce lyrics to my friend. "Promise?" she snorted. Several weeks later, I'm still crossing my heart and fingers — and I'm still haunted by those same beady little eyes.

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**ESG** *A South Bronx Story*
**Le Tigre** live in Columbus

## Hip-hop

*From page 8*

local heroes Zion-I incorporated Bambaataa-esque electrofunk on their single "Revolution," subtitled "B-boy theme."

In years to come, Y2K may be remembered as the year when the Cali underground scene came of age. For the past three years, the West Coast has been ground zero for hip-hop's so-called indie revolution, so the emergence of Bay Area– and L.A.–based artists on a national stage is more of a natural progression than a sudden paradigm shift. Leading the way were Dilated Peoples and Jurassic 5, who after being signed to major labels spent much of the year on the road promoting their respective albums, *The Platform* and *Quality Control*. The two groups coheadlined on the "Word of Mouth" tour and were further exposed to a wider, more mainstream audience with opening slots on national tours with D'Angelo (Dilated Peoples) and Fiona Apple (Jurassic 5). Quannum launched an extensive European tour, and Zion-I toured the Midwest, further expanding the West Coast underground's core audience.

It's too soon to tell what the impact of all this activity will be, but check out the skater types sporting J5 T-shirts at Maritime Hall shows. Dilated Peoples also crossed over heavily into the skating crowd, whose demographic has shifted from suburban to urban in recent years.

Outside the Bay Area, who would have predicted the ascension of Planet Asia to the upper echelon of hip-hop MCs? Cali's lyrical champion popped up just about everywhere in 2000. His discography for '00 includes his *Last Stand* EP, the Cali Agents' *How the West Was One*, and cameos on Bahamadia's "Special Forces" and Dilated's "Ear Drums Pop" remix, as well as an indie 12-inch with his East Coast counterpart, the equally meteoric Talib Kweli.

There were too many notable local releases in 2000 to name them all, but among the cream of the crop were Encore's *Self Preservation*, Del tha Funky Homosapien's *Both Sides of the Brain*, Foreign Legion's *Kidnappervan*, Quasimoto's *The Unseen*, People under the Stairs' *Question in the Form of an Answer*, Slumplordz' *Yakuza*, Souls of Mischief's *Trology*, and Zion-I's *Mind over Matter*. Hot Left Coast compilations included Rasco's *20,000 Leagues under the Street*, ABB's *Bigger and Better Volume One*, and *Pirate Fuckin' Radio 100*. Each offset the predictable rap paradigm with lyrics that challenged listeners and music that didn't sound like Swizz, Primo, Fresh, or Dre.

E-40 deserves a special mention for being the Yay Area's baller of the year. Along with releasing two albums (*Charlie Hustle* and *Loyalty and Betrayal*) and a self-produced autobiographical documentary, he finally earned name recognition among East Coast fans when he was (unfairly) blamed for starting a melee at the Source Awards. The lifelong "ballaholic" showed there's no need for rehab with songs like "Big Ballin' with My Homies" and current radio hit "Nah, Nah." He even introduced yet another signature slang word into hip-hop's lexicon, "nevin." As in, when is 40 gonna fall off? Nevin.

Turntablism continued to be a big part of the Bay Area scene, although it remains submerged nationally. Artists like Mix Master Mike *(Eye of the Cyklops)*, DJ Cue and Eddie Def *(DMT)*, and Disk (No Forcefield's *Lee's Massage Shop*) continued to innovate musically, yet their raw creativity may still be too abrasive for delicate mainstream ears. Still, Livehuman shook up the prog jazz bag with their Matador debut, *Elefish Jellyphant*, and Q-Bert premiered his animated film "Wave Twisters" at the history-making turntablist conference Skratchcon. Unfortunately, the *film* has yet to see as wide a release as the predictable concert documentary *Backstage* or, for that matter, the forgettable Mack 10 vehicle *Thicker than Water*.



PHOTO BY JONATHAN MANNION

**Solid gold:** Juvenile and the Cash Money crew sold and made millions.

Although Dre and Snoop were among the most prominent national artists (grossing a reported $150 million on their "Up in Smoke" tour), the most complete artistic statement coming from the West Coast in the last 12 months may have been Blackalicious's *Nia*. The critically lauded album lived up to its title, derived from a Swahili word meaning "purpose." While not as concept driven as, say, the Infesticons' *Gun Hill Road*, *Nia* did contain some solid arguments against jiggification. The single "Deception" accurately related the current state of the rap world's materialistic obsessions, like a Y2K version of BDP's "Love's Gonna Get'cha."

Blackalicious could very well have been speaking to Lil' Kim, a marginal talent with a boob job, a blond wig, and Chanel accessories. While her performance at "Summer Jam" left much to be desired, you couldn't open up a magazine without seeing the female MC turned product spokeswoman (for Iceberg Jeans, MAC cosmetics, and others). Kim's tireless self-exploitation overshadowed the lyrical efforts of Bahamadia and Rah Digga (who has skills but kept getting asked by magazines about the wildest place she's ever, you know, done it).

Therein lies the fault: no matter how much hip-hop attempts to elevate, it remains shackled to cliché. Throughout the year, rap and violence continued to be linked in the media. Headlines screamed about the deadly conflict between rival record labels in Hunters Point; the five people stabbed at a Cash Money–Ruff Ryders show in Boston; the riot that ended the Oakland Coliseum Cash Money show before the group even went on; Puffy's wild ride with Jennifer Lopez following a nightclub shootout; and the controversy surrounding basketball star Allen Iverson's homophobic, misogynist lyrics. Behind every successful rapper was a legal case, it seemed, from Eminem's arrest on charges of pistol-whipping his estranged wife's lover to ODB's going AWOL from rehab to Dre's suing Napster.

Like many big news stories this year, the Napster issue became as much a P.R. battle as a legal issue. And as the presidential election proved, what you see on the news doesn't always accurately reflect reality. Peeping beyond a corporate media–informed worldview, this year there was a tremendous upsurge of political content in hip-hop not seen since the Reagan era. At the vanguard were Dead Prez, whose *Let's Get Free* created a nationwide buzz among grassroots activists with blistering sociopolitical commentaries like "They Schools" and "I'm a African." Proposition 21 passed in California, yet compilations like *No More Prisons* and the *Unbound Project* warned urban youth of the dangers of the prison-industrial complex, a much more tangible foe than the faceless Illuminati who were all the rage a couple of years ago. After Amadou Diallo's killers escaped justice, hip-hop demanded respect with "One Four Love," an all-star jam along the lines of "Self Destruction" and "Let Me See Your I.D." There were other signs of life as well. Common's *Like Water for Chocolate*, Talib Kweli and Hi-Tek's *Reflection Eternal*, and De La Soul's *Art Official Intelligence* proved that thought-provoking hip-hop could be as commercially viable as thugged-out "murda musik" or basic booty-shaking material. In hip-hop, as in life, "it ain't all good," to paraphrase De La Soul and Chaka Khan, but it ain't all bad either. ❖

### Top 10

**Dead Prez** *Let's Get Free*
**Blackalicious** *Nia*
**Outkast** *Stankonia*
**Capleton** *More Fire*
**Talib Kweli and Hi-Tek** *Reflection Eternal*
**Various artists** *The Unbound Project, vol. 1*
**People under the Stairs** *Question in the Form of an Answer*
**Slumplordz** *The Yakuza in: Don't Worry about the Kaliber*
**Country Boy Clique** *Powder*
**Dr. Dre** *Chronic 2001*

**Patti Smith** live in Detroit
**Nina Persson and Nathan Larson** "The Bluest Eyes in Texas"
**The Aislers Set** *The Last Match*
**The Gossip** live in many cities
**Bright Eyes** *Fevers and Mirrors*
**Sarah Dougher** *The Walls Ablaze*




## Down here in Babylon

It was the longest political year of my life, at times a crawl through endless convention encomia and sterile arena echo; through applause keyed to plastic smiles and practiced waves; through the digital drone of Sony Wegas and garment-clinging lavalieres; through silent vast green fields emptied for a handful of Secret Service agents. And through urban canyons and southern clean-scrubbed towns overcome by youth, bullhorn, chant and drums, rubber bullets and tear gas canisters exploding into the dusk din, the relentless clop of a hundred horses, the inexorable helicopter hum, I plodded wearily past rifle sight lines and paint-bombed patrol cars.

The ping of a heart monitor, the whir of a hospital's automatic bed, the whisper of thin white sheets, the low rattle of sitcom laughter through a toy-plastic handheld speaker, that's how my year sounded. I learned nothing new from all of this, but that reggae 45s seem to understand tumult and apocalypse, collapse and resurrection more intimately than any other form. With a half-life of weeks, they are as Lauren Gunst would put it, born fi dead, and in that way they are tragic and wise, the best of them arriving with eternity's dust already gathering in their grooves.

My sole comfort, miles away from Berkeley, was the knowledge that in most places I had to escape with my life — Philadelphia, Los Angeles, Washington, D.C., and Miami — there could be at least an hour of discovery and renewal, uncut truth-telling.

My steady companion, a constant source of light and hope, was Morgan Heritage's "Guns in

*Continued on page 24*

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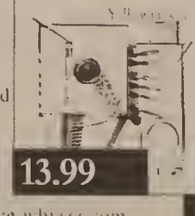
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## Babylon

*From page 23*

the Ghetto," first on tapes of the *Bobby Konders and Jabba Show*, then on actual vinyl — pops and skips at no extra charge. "Don't blame my people for the guns in the ghetto, 'cause you bring dem dung deh," they sang.

In Los Angeles, on the tense brown and black streets leading to the Rampart station, the music took life. Leaving footprints in the steaming black asphalt, a thousand marched for Alex Sanchez, a gang truce-maker who was the target of extraordinary INS and Rampart police removal efforts, and who at that moment was on hunger strike at an INS detention center. As we met a thousand cops at the station, Bounty Killer offered the reason why: "Ca' you nuh show we much love, just ah treat we like scrubs and ah instigate grudge."

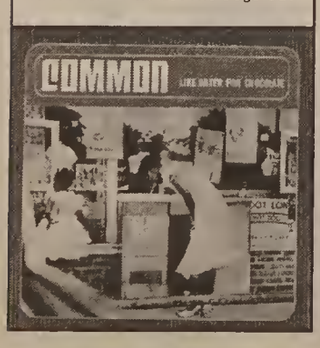
After the conventions, the gasping exhaustion, the pig-squeal of the portable heart monitor, and the silence of my own bed, I had Brent Dowe's Black Ark–era 45, "Down Here in Babylon," to remind me that politics has always been about war, a generational war in its purest shape: "They hide the truth, away from the youth, down here in Babylon." And still the year — the rustle of ballots through tabulating machines, the whispered instructions to state troopers, lowly poll workers and Cuban-American provocateurs to reduce black votes, the hollow, stage-managed danger of a thousand blue-suits, the radioactive drone of bodyless commentators — is not over. Don't blame my people.

*Jeff Chang*

*Jeff Chang covered hip-hop activism and the elections in his "Gunz N Butta" column for 360hiphop.com.*

### Top 10

**Various artists** *Docking Sequence* Fela Anikulapo-Kuti reissues
**Morgan Heritage and Bounty Killer** "Guns in the Ghetto"
**Dead Prez** "Hip Hop"
**Junior Kelly** "Love So Nice"
**Common** *Like Water for Chocolate*
**Capleton** *More Fire*
**Singing Melody** "Say What"
**Outkast** *Stankonia*
**Baha Men** "Who Let The Dogs Out"




GUARDIAN PHOTOS BY FARIKA



**The killer Bs:** DJs Blaine (left) and Barbie (right) rocked Toys 'R' Us stores across the country.

# Music of the marketplace

## Electronic music and corporate culture are, it turns out, made for each other. *By Michelle Goldberg*

The year 2000 marks the apogee, long in the making, of the symbiosis between electronic music and corporate culture. This was the year that Twix pressed limited-edition vinyl picture discs full of samples and scratches for the company's promotional DJ battles. It was the year commercials for Ford Focus conflated the imagery of car production with that of record spinning, in spots that ended with the words "Detroit Techno" emblazoned across TV screens, and toy stores started selling DJ Blaine dolls replete with plastic turntables. It was the year that *Groove*, an underground rave movie, was celebrated by many of the same people who are up in arms about the culture depredations wrought by dotcoms. It was the year, finally, that revealed much of the hollowness of old dichotomies between hip and square, corporate and subterranean.

At first glance, it's possible to see these dispiriting events as the latest chapter in an old story — the co-opting of vibrant subcultures by the vampiric forces of capitalism. That ignores, though, much of the electronic scene's unconflicted complicity in the selling of street cred, the way in which some sectors of dance culture share the values of Madison Avenue. Sure, commercials that license cool tracks have been around for years, and their reach isn't limited to electronic music — witness the Gap's recent use of a luminous Badly Drawn Boy song mere days after it was released in record stores. What distinguishes the selling out of electronic music from that of punk or new wave or indie rock is its own largely sanguine attitude toward consumer culture. Studio K7, the underground German label responsible for all those DJ Kicks compilations, runs a regular musical showcase at a Manhattan DKNY store. I've seen San Francisco DJs happily trot off to see friends spinning at the Levi's mega-emporium before making their club rounds.

Part of this is just about getting paid, something no one trying to make a living as a musician can afford to be too flippant about. But there's something more going on, something that involves both American electronic music's history of apolitical hedonism and the more general current confusion about the meaning of terms like "integrity" and "avant-garde" in a market culture where everything is for sale and hipness is the coin of the realm.

As *Baffler* editor Tom Frank and others have pointed out, our old "Footloose"-style narratives about the opposition between youth culture and soul-sucking corporate Babbittry have become obsolete and irrelevant. Still, the myth lives on, exemplified by films like *Groove* — exuberant, insouciant kids, bursting with Technicolor energy, indulge themselves, revel in their own uncorrupted life force, and you know, get real. Set against them are the stern forces of law and order that just want to spoil everyone's fun.

But wait, you might say, of course this dynamic still thrives — just look at the recent ecstasy panic, the club crackdown, and the cavity searches at Ten 15 Folsom. But while remnants of the hip-square divide live on, it's no longer the battle that animates the artistic landscape. The difference is that big business, the real powers that be in American culture, is now firmly on the side of hip.

None of this is particularly new — the *Baffler* boys have been making this argument for years. In the past, though, there have always been profound tensions in the relationship between underground art and capital. Artists have traditionally been ambivalent about their Faustian bargain with big-business patrons. Socialist painter Diego Rivera may have taken a mural commission for Rockefeller Center from Nelson Rockefeller, but the deal ended in turmoil, with Rockefeller destroying the work after Rivera refused to paint over a figure of Lenin he'd included. Nirvana made many millions selling disaffection, but Kurt Cobain was genuinely tortured by his role in the culture industry, and his suicide proved that his alienation was more than a pose.

These days, though, Rivera's principles or Cobain's angst seems precious and naive. Now, the dominant artistic stance toward corporate America is irony, acceptance, and a willingness to work it. We all live in Andy Warhol's world now. Warhol did much to create our current culture of fame and fabulousness — one in which social hierarchies and uptown/downtown distinctions have given way to an amorphous celebrity overclass that encompasses politicians, supermodels, It girls, novelists, artists, fashion designers, Internet millionaires, heiresses, rock stars, DJs, club promoters, intellectuals, and tycoons. The party pics pages of a downtown style bible like *Paper* and an establishment rag like *Talk* are now virtually identical. Mainstream, underground, establishment, subversive, all of it melts into one gurgling bitches brew of cool. Musicians like Thievery Corporation exemplify the new mood — if the duo's music is about anything, it's about high-living style, combining hints of James Bond, speakeasy noir, cocktail jazz, and louche bachelor pad seduction jams into an aural landscape perfect for jet-setting or just dreaming about it in agnès b.

No one thought it at all odd when Margaret Thatcher–boosting advertising magnate Charles Saatchi sponsored last year's scandalous art exhibit "Sensation," and although the pieces in that show were deliberately provocative in all kinds of ways, not one of them examined the artists' own strange, comfortable place in the corporate order. Nor does anyone think it weird that so many children of the East Coast aristocracy seem to be setting themselves up as DJs and nightclub promoters.

What does this have to do with electronic music? Several things. First, rave and club culture were the first widespread American youth movements to embrace a Warholian worldview. Those old rave T-shirts with the Cocaine logo in the Coca-Cola font, or the word *Fuct* written like Ford, were direct descendants of Warhol's soup cans. In certain ways, each critiqued our corporate imagocracy. As time went by, though, the lines between criticism and celebration grew fuzzy and dance culture began producing its own logos and glossy promotional material at a crackling pace.

When homicidal club promoter Michael Alig dubbed his boyfriend "Superstar DJ Keoki," it was a Warholian joke at first, a subversive way of exposing the mechanics of fame as a chimerical system of hype. Initially Keoki couldn't really play, yet that did little to dampen his celebrity — eventually his superstar status became entirely serious. Alig's infamous club kids were the direct descendants of Warhol's superstars, people who decided to christen

themselves instead of wait for the media to do it for them. In the early '90s, New York club flyers were adorned with lists of club kids who served more or less as brands, signifying the mood and style and scene that a certain party represented.

Self-styled promoters in the Alig mold started springing up in cities across the country, each with an intuitive grasp of marketing and the ability to sell an atmosphere and a set of associations for the price of admission. DJs, too, became brand names. Obviously there are many amazing turntablists out there, DJs who really do deserve their shamanic status. There are many more, though, who are known simply for being known, whose presence imparts little besides cachet. Initially DJ mixes were documents of a seamless flow of music. Eventually, though, the DJ's name became a simple stamp of authenticity, most especially in the "Back to Mine" series, in which a disparate array of old, previously released songs were sold as the music that celebrity record spinners listen to in their very own homes. Big clubs like Ministry of Sound in London and Twilo in New York became franchises, with their own music labels and promotional merchandise. In such an atmosphere, the confluence of hip clothes, hip shops, and hip musicians seems natural.

All this differs from the old sellout story because what's being sold out has changed. For better or worse, rock musicians' product is their individuality, and rock often aspires to a communion between singer and individual fan — the "he knows just how I feel!" effect. Nightclubs, though, sell an atmosphere, and dance musicians and DJs tend to address their audience as a group, part of a single undulating mass. When a beloved pop track appears in an ad, the feeling of betrayal stems in part from the sense that a song that seemed so personal and intimate is being corrupted to shill for cars and clothes. But since electronic music's message *is* its abstract vibe, it transfers seamlessly into the commercial arena.

Besides a shared sense of branding, electronic and corporate culture also share a technology fetish. Dance music historians make much of futurist Luigi Russolo's prescient essay "The Art of Noises." In it Russolo dreamed of techno music, writing, "If today, having perhaps a thousand different machines, we are able to distinguish a thousand different noises, tomorrow, with the multiplication of new machines, we will be able to distinguish ten, twenty, or *thirty thousand different noises, not simply by imitation but by combining according to our fancy.*"

Yet futurism's technology fetish was of a piece with the movement's fascist tendencies and lionization of industry. As founding futurist F.T. Marinetti wrote in a 1909 manifesto, "We will sing of great crowds excited by work, by pleasure, and by riot.... We will sing of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric motors; greedy railway stations that devour smoke plumed serpents; factories hung from clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with the glitter of knives; adventurous streamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing." How is this different from Ford's use of Detroit techno to celebrate Detroit's biggest industry?

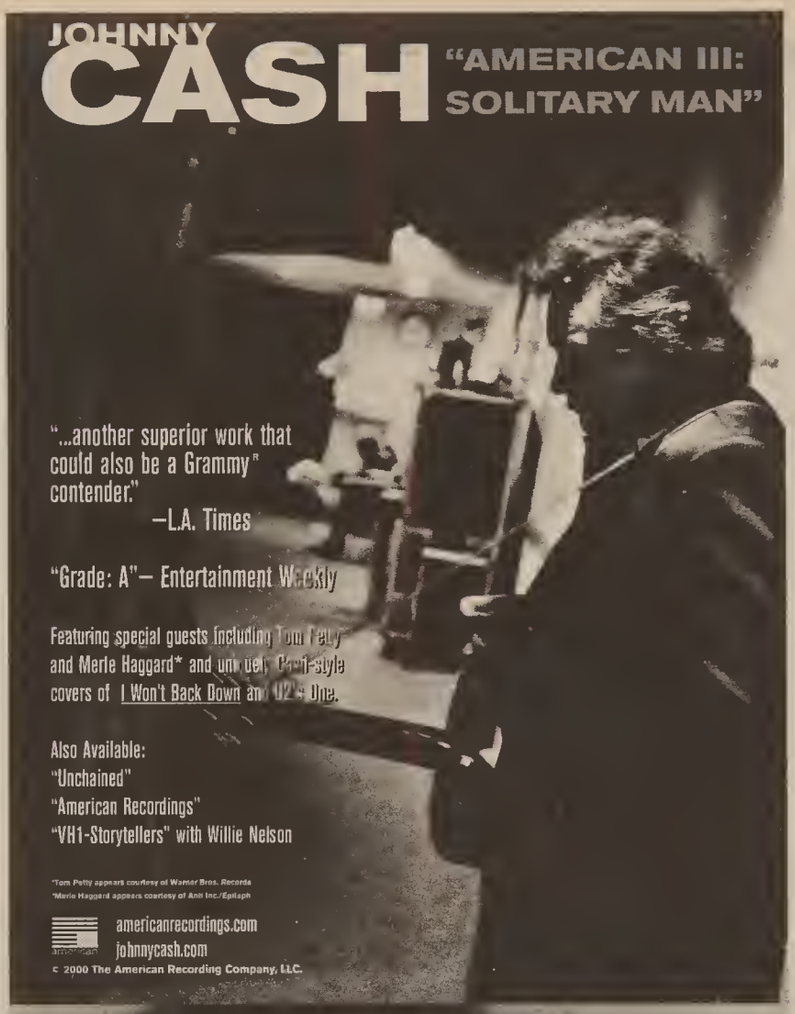
Indeed, futurism often has rightist underpinnings. In his book *Generation Ecstasy,* Simon Reynolds writes that Juan Ains bonded with his former collaborator Rick Davis over, among other things, a shared interest in writer Alvin Toffler, whose books deal with the seismic changes to be wrought by technology, the same themes that ran through early Detroit techno. Toffler is also a guru to Newt Gingrich, who gleaned some of his messianic zeal from Toffler's visions of hypercapitalism.

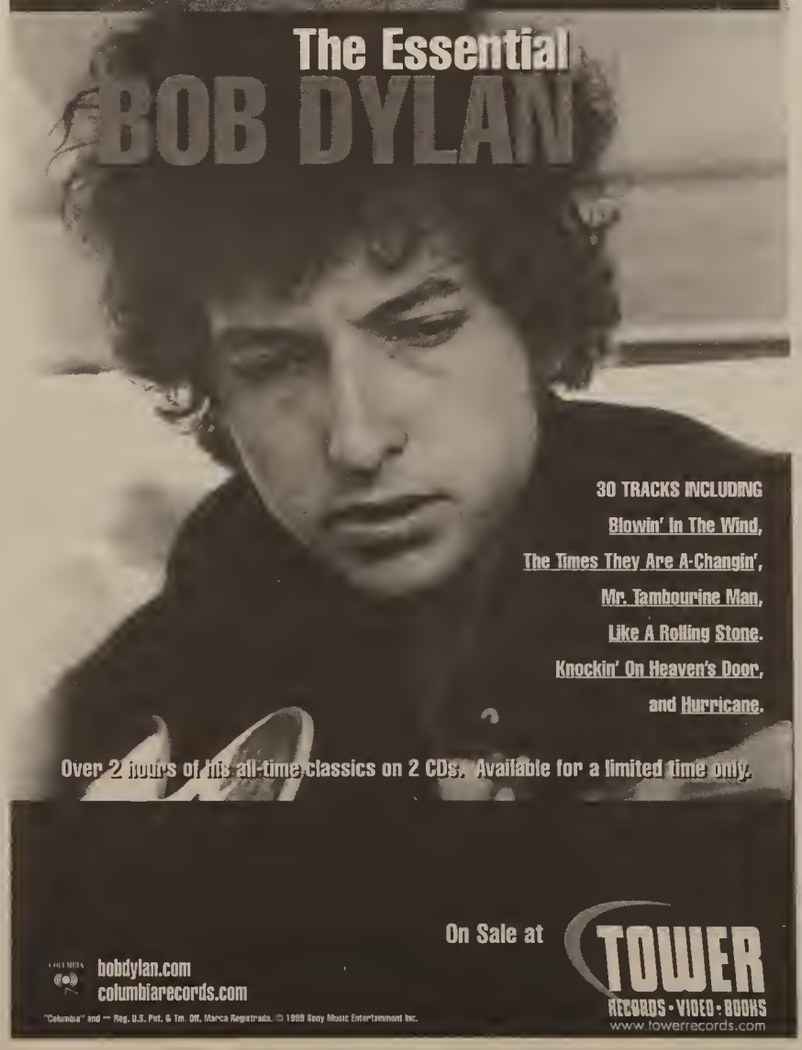
The point isn't to tar techno innovators by association, or to accuse them of unsavory attitudes. It's simply this: we are now at a sorry junction where nearly every creative expression has been amalgamated into the Borg of big business. Underground culture used to promise a way out of this mess, but it increasingly can't deliver because its values mesh so easily with those of techno-capitalism. The pillars of current market capitalism are an obsession with marketing and branding, an ethos of indulgence over thrift (consumerism, after all, is always urging you to give in to pleasure, to live a little), and a sense of technological inevitability. That makes electronic music its ideal soundtrack, no matter how much the motives of individual artists conflict with the program.

Which of course they do. Nothing here is meant to imply that the artists involved in the electronic scene are stooges for big business. Nor does it have anything to do with the beauty of individual tracks. The bliss one feels dancing in a room full of sweaty strangers is a great gift. But the culture's promises of escape are harder and harder to deliver on if what we're escaping from is a society of high-tech spectacle and contentless cool. ❖

## Top 10

**6ths** *Hyacinths and Thistles*
**Yo La Tengo** *And Then Nothing Turned Itself inside Out*
**Radiohead** *Kid A*
**Gentle Waves** *Swansong for You*
**Badly Drawn Boy** *The Hour of Bewilderbeast*
**Damon and Naomi** *With Ghost*
**Björk** *Selmasongs*
**Nobody** *Soulmates*
**Aislers Set** *The Last Match*
**Cat Power** *The Covers Records*

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# NOISE

## Reasons to believe



PHOTO BY JOHN CLARK

**The bad ones:** Sleater-Kinney are a powerful response to the wave of corporate macho rock.

My definitive anthem for 2000, "Tina" by the Mekons (the title is an acronym for "There Is No Alternative"), begins with an odd, coughing fanfare of plucked strings answered by keening, bagpipelike accordion over a forthright reggae pulse. The current postelection mood comes to mind when bedraggled harmonies contemptuously invoke "good people with good intent," then outline what passes for choice at the turn of the new century: "The way things are geared here/The way it's all framed ... they're putting on human faces / Say there is no alternative/Carved in stone." The verses end on a note of barely sustained optimism and belief: "But I can still dream of things/That have never been/But someday will be/Someday will be!" (voices lifting defiantly at this last repeated line). It's the sound of hopes dashed and reignited in an instant, over and over again, and it's kept me centered in a year when the gap between the media and the real world seemed wider than ever and America's pitiful political system came off as an extension of its pitiful movie and television industries.

The Mekons, who first hit their stride at the peak of Margaret Thatcher's reign, always do their finest work when the world at large seems bleakest, and *Journey to the End of the Night* is their best album in at least a decade. The songs are tuneful, despondent yet thrilling vignettes, each gnomic lyrical twist a recipe for surviving trying times with one's sanity and humor intact. These are the sort of songs where a character witnesses the Great Flood through the window of a submerged bar as she sips her drink, half haunted, half nonchalant: just an ordinary night.

Sleater-Kinney, even at their most introverted (1999's underrated *Hot Rock*), have always taken a more proactive approach to the venerable protest song tradition. *All Hands on the Bad One* is a powerfully direct response to the latest wave of corporate rap-rock macho thug-boy pinups, but there are also some new wrinkles in the band's approach. On an early album like *Call the Doctor* (or going even farther back, Heavens to Betsy's *Calculated*), Corin Tucker's powerful voice rages against the limits and assaults that young women confront daily; she sings with a horrified, personalized vulnerability that is almost too painful to bear. You listened to this amazing wail, partly in awe, partly seething with hatred for those who cause the bottomless suffering that seemed to fuel every note.

A few years on, Sleater-Kinney are playing better than ever, and the songs are every bit as fierce and feminist, but there is a different mood afoot: the most striking thing about the photos on *All Hands* is the way the band members are caught smiling, joking, and cracking up with laughter in almost every shot. While this album is as angry and pointed as anything Sleater-Kinney have done before, the anger comes from a different place now; the happy, well-adjusted, fun-loving women in these pictures are well aware of what life ought to be, but this only makes clearer how much needs to be changed.

With heightened authority and power, the songs attack the commodification of punk rock and feminism, the Woodstock '99 rapes, or the spectacle of trendy clubs showing a surveillance video of a woman being killed by a train as entertainment for the jaded. The group even turn the criticism of detractors from "traditional" rock bands back on them in the irresistibly Cheap Trick–like "You're No Rock and Roll Fun." Yeah, this is no walk in the park, more like a shot in the dark, and isn't that what rock and roll fun is supposed to be? When Tucker climaxes "#1 Must Have" with the cry "Culture is what we make it, *yes* it is!" it's a call to arms. Between that wonderfully bracing "yes it is" and the Mekons' "someday will be," faith in a better future feels like a viable proposition again.

*J Neo Marvin*

### Top 10

**Mekons** *Journey to the End of the Night*
**Sleater-Kinney** *All Hands on the Bad One*
**Aislers Set** *The Last Match*
**Subtonix** "Trophy"/"Today's Modern Woman" (7-inch )
**Dirty Three** *Whatever You Love, You Are*
**Mountain Goats** *The Coroner's Gambit*
**Jon Langford and Sally Timms** *Songs of False Hope and High Values*
**Cannanes and Steward** *Communicating at an Unknown Rate*
**Delgados** *The Great Eastern*
**Go-Betweens** *The Friends of Rachel Worth*

## Connection

The only reason I had for distrusting Travis's *The Man Who* was that one track sounded like a better Oasis, one a better Radiohead, one a reflective Echo and the Bunnymen, one a refreshed Donovan, one a recalled Harry Nilsson, another a relaxed Morrissey. But having played this album more than any other in the first half of 2000, I was able to get down to the bottom of Fran Healy's influences and face facts: Travis gave me great pleasure. The album's gentleness and variety were dramatic and persuasive: Healy and bandmates not only were as sincere as the best artists named above but also spoke an emotional language they all — and I — held in common. (It makes an unofficial companion soundtrack to the Scottish film *Orphans,* which similarly paid homage to the Hollies.)

There's an extraordinary one-two punch on the album when "The Fear" is followed by "As You Are." You could call them melancholy masterpieces except they're also sweet. Private emotions are conveyed with such trenchancy, you're not at all embarrassed to realize other people understand them. Connection (what Travis's songs are all about anyway) seems possible; indeed it's celebrated. After so much yawn-provoking sexual precociousness on the charts, Travis prove to be something more valuable: ingenuous. That's how a song like "As You Are" is able to glide so perfectly from the delicacy of Nilsson's "Moonbeam" to Oasis's grungy heft. Travis, as fond of pop as I, work their knowingness and craft toward simple, naive directness. (Go back to the musical existentialism in the way Healy keeps pausing "Why Does It Always Rain on Me?" to say "I can't sleep tonight.") It's a gift. And its benefit bounces back and forth — from my self-recognition to the band's self-realization. "Turn, Turn, Turn" achieves some kind of epiphany, stating almost everything I've ever wanted pop to express, and yet the venturesome band and Healy's yearning vocal stay modest about it. Oh, the humanity!

*Armond White*

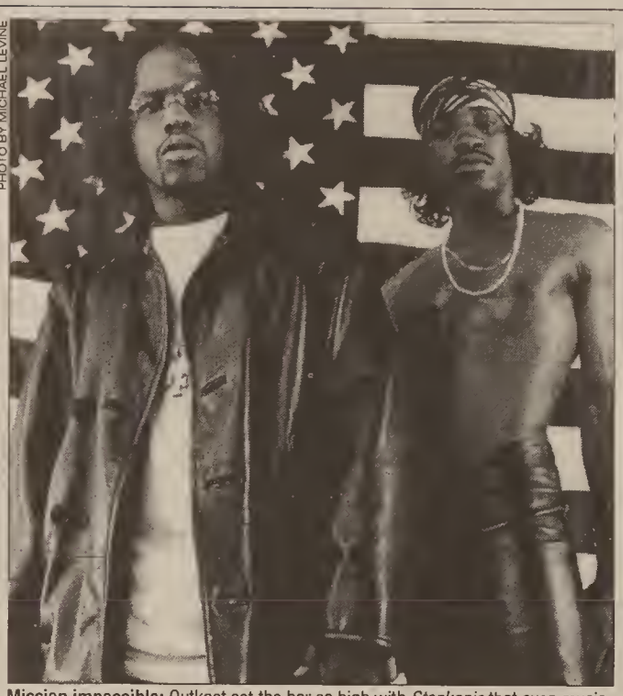


PHOTO BY MICHAEL LEVINE

**Mission impossible:** Outkast set the bar so high with *Stankonia* that even music writers had to rise to the occasion.

## The standard

Pretty much everybody knows that Outkast's latest album is brilliant. But I didn't know exactly how brilliant it was until I had to review it.

That's because, despite all the accolades heaped on the duo's astonishing *Stankonia* — that it has elevated the game of hip-hop, provided an antidote to this or that malady run rampant through the genre — its greatest contribution, as far as I can see, is to music writing.

One of my beefs with some mainstream music scribes is this: They bitch and moan about hip-hop's cartoonish excesses, crank up all the "what does it say about us" rhetoric, whenever Eminem belches into a mic. Then when faced with writing about something substantial they manage to say absolutely nothing of consequence. Think of all the reviews of *The Miseducation of Lauryn Hill* that gushed about its "life-affirming positivity" (gak) or cast it as a "welcome relief" from, well, whatever (yawn).

*Stankonia*, you see, made all that stuff impossible. This was a piece of work so compelling, so wide ranging, that clichéd descriptions of it seemed less like lapses in imagination than crimes against nature. While reviewing it, not only did I feel completely unable to write anything that captured everything I felt or thought about the album, but I felt like Andre 3000 was standing behind me, critiquing every word as it popped up on my screen. ("Ebullient? 'B.O.B.' is ebullient? Nigga, please. You need to come stronger than that, baby.")

Not only did it make me elevate my modest critical game (and, judging from some of the clips I've seen, a lot of other writers have stepped up as well), but also it caused me to wonder just how impotent *Stankonia* must have made someone not accustomed to writing about hip-hop feel (yeah, as hard it is to believe, a lot of scribes still seem uncomfortable with it). I also wondered how much of the sociophilosophical objections/discussions/dismissals of hip-hop were fueled by that sense of impotence — when, on "Humble Mumble," Dre talks about "making a critic shit her drawers," you wonder whether it was out of surprise that hip-hop was more than drugs and alcohol or from the realization that her all-purpose hip-hop angle had just been kneecapped. (When I first started writing about music in the early '90s, I wondered why some writers could write 20 inches on a Michelle Shocked show and less than 10 on the Digital Underground's entire output. Now I know why).

*Stankonia* also reminded me just how fundamentally stupid a lot of the all-purpose angles were. Take the old standby "rescuing hip-hop." Rescuing it from what, exactly? Yeah, Jigga takes that ghetto-fabulous shit too far sometimes, but dang, I haven't heard anybody rap in 9/8 before (as he does in "Hey Papi"). And gimme the Yin Yang Twins over "intelligent drum 'n' bass" any damn day. This album did nothing less but remind me that hip-hop, for all its flaws, is still the standard in pop culture, reaffirming my faith in the eternally self-regenerating nature of creative energy. How it could step outside itself to manifest itself in our real-time existence; touching hearts and minds and, eventually, changing the world. Whoops! Sorry Dre ... Yeah, I know that was some flat bullshit ... I'll try again....

*Tony Green*





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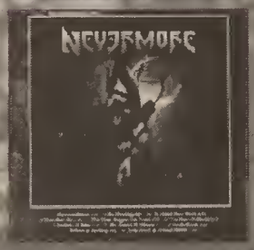
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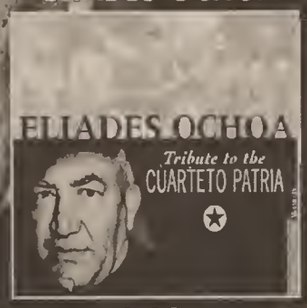
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## nervous breakthrough

by michelle goldberg

# Music and money

*Ape Sounds* is driving me crazy. Everything about this record irritates me except how it sounds. In certain ways, it's a grotesque example of moneyed hipness transmogrified into artistic credibility. But in others, it's just a really good record, and to dismiss that on the basis of ideology would be to give in to dreary anti-consumerist puritanism. The record exposes the tensions between culture and cultural politics. Listening to it, it's hard not to wonder if embracing the products of the fashion-hype system means embracing the system itself.

*Ape Sounds* is a record "by" Nigo, a Japanese fashion designer who makes skateware that sells at Prada prices (as well as action figures of über-hipsters like the Beastie Boys). I put that "by" in quotes because his main role in the project seems to have been assembling all his cool friends to contribute tracks. And damn, his friends are cool: he's lined up such underground celebs as Money Mark, Ben Lee, James Lavelle, and Cornelius, as well as such lesser-known musicians as DJ Kudo and Julia Ferreira. A typical cut has lyrics by Ben Lee and music by "Ben Lee/Nigo/Kudo." Artistically, Nigo's contribution is nearly invisible.

So *Ape Sounds* is precisely the kind of disc I tend to rail against in these pages and others. Created explicitly to complement Nigo's brand, it's like a Pottery Barn compilation, only cooler. Nigo's clothing label, Bathing Ape, has been toasted in a multitude of pseudo avant-garde style magazines, but surely there can be nothing subversive or cutting edge about selling a T-shirt for upward of $400. Even its boosters admit there's nothing remarkable about Bathing Ape's streetwear. Says a fawning article in the U.K. online zine *Urban Express*, "Their pedigree lies not so much in what they sell but how they have gone about the business of selling ... [W]hen you buy an Ape garment you are welcomed into the ranks of a league of urban free-masons whose ranks include Mo Wax chief James Lavelle, Money Mark and local boy wonder Keigo Oyamada (a.k.a. Cornelius)."

This, clearly, is an insulting scam, just one more way in which underground culture has proven it can be even more craven than Madison Avenue. Of course, the fashion-music connection isn't a new thing — recall Vivienne Westwood's and Malcolm McLaren's Sex boutique. Still, Sex operated at a time when subcultural style hadn't yet become a joke; in the '70s, looking crazy could still *épater* the bourgeoisie. Three decades ago one could be forgiven for believing in rebellion through clothing. In the year 2000, buying trendy clothes that would be welcome in any high-tech office for insane amounts of money in the vague hope of associating oneself with cosmopolitan musicians is simply assenting to contemporary capitalism's brand fetish.

And now, with projects like *Ape Sounds*, that fetish has spread from clothes to music. But here's the tricky part: *Ape Sounds* is an icky promotional tool *and* a delicious brew of hip-hop beats, scratchadelia, shimmering pop, glam punk, and sci-fi kitsch. "Kung Fu Fightin'" clearly recalls Kid Koala's ingenious combination of chinoiserie and electronic rhythms, while "Monster," featuring sweet-tart vocals by Julia Ferreira and a fuzzy, chiming, guitar-based soundscape by Cornelius, is an irresistible Olympia-flavored rocker. Best of all is Ben Lee's "Free Diving," which pretty much proves how he won the affections of the divine Claire Danes. There are weak spots, like Money Mark's flimsy, ironically titled "A Very Urgent Dub." Still, much as I hate to admit it, *Ape Sounds* sounds good.

The problem is that money culture is more ubiquitous today than at any time in history, so much so that to resist it requires a really miserable asceticism. The conflict, then, is how to delight in art while opposing its symbiotic relationship with amok consumerism. Finding joy in this world may mean, sometimes, dancing with the enemy. ❖

## sound effects

by tony green

# Sense of sound

I have a hard time explaining to my wife that I'm organized — mainly because to understand my organization, you have to be me. This does sound kind of facile when I think about it; my wife just thinks I say stuff like that to put an intellectual stamp on what seems to be — and is, on some levels — a spiraling mass of loose CDs, disconnected press releases, and unmarked cassette tapes.

She can't understand why I tore all the jazz CDs off the shelf and started putting them in seemingly random places. Or why I have Prince CDs on both sides of the room. Or why I keep Willie Nelson's *Teatro* next to Cassandra Wilson's *New Moon Daughter*, Chocolate Genius next to Miles Davis's *Decoy*.

So, just a few weeks ago I attempted to explain. I started with one shelf — my "Afro-eccentrics and Fucked-up Whitefolks" shelf. It was self-explanatory, really: Sun Ra, P-Funk, Frank Zappa, Scratch Perry, Captain Beefheart, the Beastie Boys, Outkast, Keziah Jones, Ornette Coleman, Cecil Taylor, the Velvet Underground, Hendrix.

"See," I said. "It makes sense, right?"

"No," she said.

She was right, in a way. Your music collection is supposed to be organized the same way a music store is: alphabetically, by genre and audio format. However, I find it a lot easier to organize by aesthetic qualities such as sonic influences. For example, she asked why I had Prince's *Around the World in a Day* next to my Beatles two-disc set, especially since I had *Purple Rain* next to Hendrix's *Axis Bold as Love* in a completely different part of the room. I mumbled something about psychedelic pop.

But there are advantages to my style of organization. First, I can look for music that suits a particular mood, thought, or occasion and find all the relevant material in one place. It also reminds me to organize conceptually, which I feel is essential when writing and talking about music. Some folks break up music by genre. I find that critics sometimes do it to make writing about music easier, but also, unfortunately, as a way of establishing aesthetic fealties and supporting prefab arguments. To wit, it's easy to consider Keith Emerson the premier prog rock keyboardist, as long as you don't categorize Jan Hammer's synth work as prog rock. Similarly it's easier to lionize boomer-era rockers (and those who were inspired by them) if your definition of modern pop begins with the British Invasion. That's why I watched the recent *Rolling Stone*/MTV Top 100 Pop Songs broadcast with "Ain't Misbehavin'" and "Merry Little Christmas" running on a tape loop in my head.

Me, I'm less interested in stroking wealthy demographic groups than in experiencing what I listen to, to its fullest. To that end, organizing music is as crucial as organizing a meal — Kool Keith aftertaste mixes well with a Blowfly bouquet. Also, I'm comfortable enough with my musical heroes to mix them up from time to time and throw them into the millennium mix. How does Prince compare to Cab Calloway or Fela Kuti as a bandleader, for example? How do Lennon and McCartney compare to Ellington and Strayhorn? Richards and Jagger to Clinton and Worrell? How does Luther Vandross compare to Joe Williams or Billy Eckstine? It seems ruthless, but it helps you — well, it helps me, anyway — to appreciate your artists more. Comparing Hendrix to Trane, for example, results in a heightened appreciation for their shared aesthetics as well as their unique qualities. Ditto for "singer-songwriters" once you expand the definition to include Stevie Wonder.

All of this sounds good, but it doesn't help me explain the mess to my wife. She's an interior design major, and — as I rationalized to her — she organizes things visually. As a musician, I categorize them according to sound, mood, sonic color. "Whatever," she said. "If you ask me, you're a damn loony tune."

"Yeah," I said. "Ain't it cool?" ❖


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## Yo La Tengo

*Danelectro* (Matador)

Consumer-advice part. *Danelectro* consists of three inconclusive instrumentals by indie rock elder statesfolk Yo La Tengo and three remixes of those instrumentals by producers I've never heard of. YLT diehards like me will want to own it and will usually program it to skip the remixes. Anyone who doesn't have the band's last six full-length albums should probably buy those instead. People who hate singing should know that the instrumentals on the second disc of *Genius + Love = Yo La Tengo* are lovelier. Grade: B-, for what that's worth.

Now: Remixers have a tough time with Yo La Tengo. They can't seem to accomodate the melodic richness, and they scramble the throb of James McNew's bass. The three guest producers here get stuck in the same trap that bedeviled the *Autumn Sweater* remix EP: the chattering beats flatten the emotional ambiguity of the music into prettiness. The result is Yo La Tengo on Prozac, or maybe Muzak.

The instrumentals themselves are in the band's most meandering style. It's music about nothing so much as the process of making music. The three versions of "Danelectro" say, "Hey, let's go down to the practice room and not turn up real loud and start playing and just stand very still in one spot until we gently lose track of how long we've been here, and then of where we are, and then finally of our entire fleshy corporeal selves, until the demands of being an individual human person with all that entails have almost entirely dissipated into the air between us." The songs end when somebody's body kicks in and remembers just how long it's been since they ate. It's a band concentrating very hard on one small thing: warm, organic music about the creative possibilities of boredom. (Gabriel Roth)

## Matt Piucci

*Hellenes* (Inbetweens Records)

Matt Piucci's long overdue solo debut is a stunning and beautiful collection of songs. The Crazy Horse part-timer and ex-frontman, songwriter, and lead guitar player from the seminal Rain Parade has just released an astoundingly lush and almost psychedelic 11-song album entitled *Hellenes* for Inbetweens Records. Anyone in love with past and present West Coast guitar pop, postshoegazing white noise, and gliding vocal harmonies that almost seem to breathe in your face are in for a musical delicacy. *Hellenes* is a near masterpiece of melodic yet harrowing song shambles that transcend an inward journey over sonic oceans and mountain peaks of six-string ambience.

"Beautiful Fire" opens the album with a volcanic sneer. Guitar feedback and tape delay collapse over acoustic guitars and erupting breathy harmonies before kicking into a kinetic mantra of esoteric lyrics and layered noise. The *Pet Sounds* meets *Third/Sister Lovers* ear-massage that is "Understand" somehow manages to inject innovative arrangement conceptions into a somewhat familiar groundwork that recalls Brian Wilson's and Alex Chilton's darkest moments — a much more refreshing take on California soul than the tired sea of lo-fi Wilson enthusiasts who all seem to own a pair of low-top Chucks and a theremin.

And speaking of influential contributions, Piucci's solo album has its share. Billy Talbot and Ralph Molina of Crazy Horse make their way onto *Hellenes*, as does Bob Dylan session musician Barry Goldberg and former Rain Parade band mates Steven Roback and John Thoman.

Anyone expecting another Rain Parade album should probably just stay home and get stoned to his or her Brian Jonestown Massacre and Beachwood Sparks vinyl. *Hellenes* is by no means a throwback to the Robacks. Piucci's debut surpasses scene goblins as well as retro bells and whistles to deliver the musings of a mingled mind. *Matt Piucci plays a record-release party Wed/13, 9 p.m., at Tongue and Groove, 2513 Van Ness, S.F. (415) 928-0404. Call for price.* (Eric Shea)

## Wu-Tang Clan

*The W* (Loud)

"It be the lost tribe / Seven days locked in the dungeon / Foaming at the mouth / Mad dog in this production," raps Method Man on "Chamber Music," the lead track from the Wu-Tang Clan's third album. Four years in the making, *The W* immerses you in Wu-Tang legend, as lyrical fragments from past hits and the ever present Shaolin samples work their way into the mix.

"Father-UC-King the police!" shouts the RZA on "Careful (Click, Click)." Under the RZA's direction, *The W* unfolds like an off-balance kick. "Hollow Bones" weaves three vivid crime scenes around an infectious soul loop; "Red-Bull" finds Redman, Raekwon, Method Man, and Inspectah Deck romping over a deranged bass drum, crushing the synth beat. "It's just a hobby that I picked up in the lobby," Raekwon shrugs on the chorus.

At first the high-speed velocity with which *The W* moves invites favorable comparisons to the Clan's memorable debut, *Enter the Wu-Tang (36 Chambers)*. "One Blood Under Wu," Masta Killa's solo showcase, is a superior, futurist retelling of "Clan in Da Front"'s fraternal sentiments; Ol' Dirty Bastard and Snoop Dogg's "Conditioner" beats "C.R.E.A.M." hands down in dusted, noxious vibes.

The Wu-Tang Clan's artistic instincts are certainly intact, even if their current status as pop icons is far removed from their initial role as forebears of a new blend of microphone and sonic mathematics. But their albums, a collage of slick studio productions ("Protect Ya Neck (The Jump Off)"), rough demos, and uneven verses ("Let My Niggas Live"), were never well-suited to the rap industry's "five mic" standard for "classic" status. Likewise, *The W* flaunts too many loose ends — experiments that fall flat ("I Can't Go Sleep"), or worse, simply don't work ("Do You Really (Thang, Thang)") — to be summarized in a narrow beats-and-rhymes paradigm.

Though erratic conceptions are an inextricable element of the Wu-Tang catalog, hip-hop heads didn't begin to notice them until they heard the much maligned *Wu-Tang Forever*, where the Clan's strengths and failures took on an epic obtuseness. *The W* is a leaner, savvier version of that debacle, eager to please a fan base wary of its occasionally bizarre rhythmic adventures, which at least ensures it a fair listen, if not acceptance. (Mosi Reeves)

## The Mighty Ions

*Face Rakin' Rock* (Dino)

The Mighty Ions — overlooked, obscure, and in fact totally unknown outside of a handful of Boston clubgoers — were one of the first rock and roll bands to fuse the lunacy of garage punk and a love of professional wrestling. Sure, the Dictators and Foreign Objects (the latter also Massachusetts lads) were mining the same lode, but this whacked-out quartet was even cruder and sillier — and catchy as a jeans commercial on almost every one of its three-minute romps.

How could you not love a band whose retrospective disc kicks off with a paean to English-teacher-turned-pro-wrestling-icon George "the Animal" Steele? Or one that features a parody of "California Über Alles" as "Pedro Morales"? Yes, it is dumber than a bag full of hammerheads, but it's also umpteen times less self-conscious than the testosterone punk of its era (1980–83) and a pretty fair distillation of its influences — not only do they cover the Dictators, but they roll like the sons of Thunders, the Ramones, and the Troggs on every cut, even the poppy love tunes.

This album is slammed to the metaphorical mat for 20-plus songs — all revved up and ready to go. It's an exhausting and exhilarating experience. And screw every modern-day bandwagoneer who sees dollar signs in the billion-dollar WWF and then hitches a ride on it — the Ions were there for love not money back in the dark ages. Pay 'em some respect, hear? (Johnny Angel)

2nd Time Around

**David Sanchez**
*Melaza (Columbia)*
Tenor saxophonist David Sanchez creates an intriguing soundscape on *Melaza* (Molasses), drawing on East Coast neo-hard-bop stylings and folkloric bomba y plena beats from his native Puerto Rico. The melodies are complex linear conversations, with sweeping dynamics in odd meters and a flavorful front line of alto and tenor saxophones. Splashy cymbals and driving congas sail us into the opening "Puerto San Juan." And the rest show that Sanchez — an alumni of Batacumbele, Eddie Palmieri, and Dizzy Gillespie's United Nations Orchestra — has reached an improvisational plateau that transcends such heroes of his as John Coltrane and Jose "Chombo" Silva, the Lester Young–inspired Cuban tenor sax player. Topped by the potent drumming of Antonio Sanchez, this album is a top-notch hybrid that takes Afro-Caribbean musical exploration to new vistas." *David Sanchez performs Sun/10, Yoshi's, Oakl. (510) 238-9200.* (Chuy Varela)

**Will Bernard, Motherbug**
*Motherbug* (Dreck to Disc)
A chameleon who never settles long into one color, Will Bernard has nonetheless found a fitting groove with *Motherbug* (available at www.willbernard.com). The gifted guitarist answers to many a muse — James Brown funk, '60s soul jazz, '70s jazz-rock fusion, bottleneck blues — but through clever composing and audacious execution, he finds ways to make them dance to the beat of the same drum. In this case Jan Jackson commands the traps, and with former Spearhead bassist Keith McArthur he drives a mighty whomp through the middle, while Michael Bluestein pulls out all of the stops on organs and electric keyboards to generate soulful swells and eerie drones that usher in yet even more eclectic touchstones.

The band needs little help in negotiating this vast terrain, but effective guests abound: Rob Vlack's samples and Jeff Cressman's trombone put "100 Chas Chas" into a different orbit; the Big Hut Strings enrich the brooding "Pursuit of Happiness"; the Cannonball Horns punch up "Mung Beans and Rice"; Boots Riley adds wry spoken word intrigue to "Motherbug Theme" and "Adjust the Facts"; and percussionists Josh Jones, Jim Kassis, and Michael Urbano keep the funky beats akimbo by etching largely Latin filigrees into the rhythms throughout. Meanwhile, Bernard continually impresses as the lead instrumental voice, exploring every guitar tone and timbre at his disposal that, with inventive production help from Jason Carmer, propel Motherbug out of the circular and dead-end traps of the lounge and jam band aesthetics. *Will Bernard and Motherbug perform Sat/9, 2 p.m., Amoeba Music, 1855 Haight, S.F. (415) 831-1200; Wed/12 and Fri/22, 9 p.m., Bruno's, 2389 Mission, S.F. Call for price. (415) 648-7701.* (Derk Richardson)




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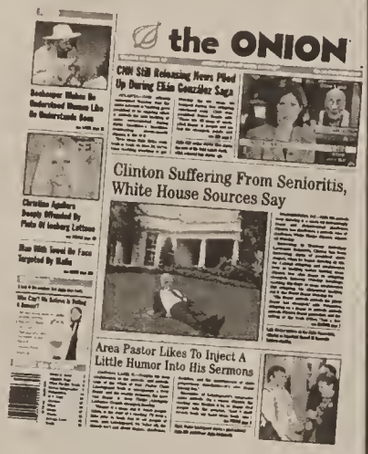
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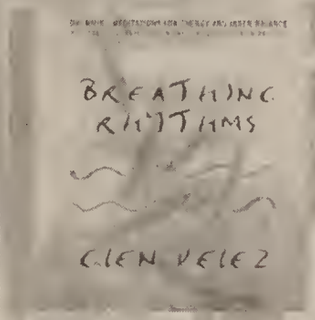
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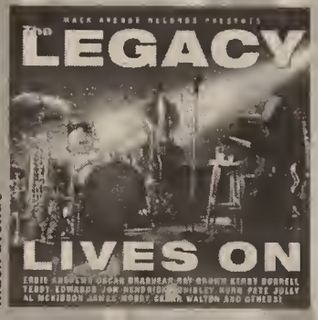

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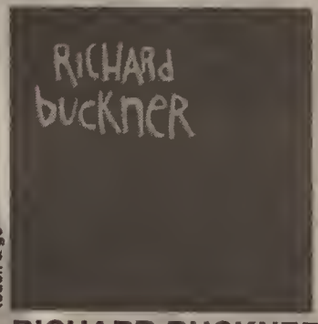

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by sylvia w. chan

# Izm this

'WHATS YO IZM," reads the back cover of Erykah Badu's third album, *Mama's Gun*. Because, you know, Badu practices Baduizm, a state of spiritual enlightenment that, I guess, revolves around the act of being Erykah Badu. So I can't have *that* izm, I think to myself as I load her latest disc (which just arrived in the mail today) into the changer, because it already belongs to her. Damn.

As I pull on my headphones, I consider the possibilities of Chanizm, a cultish endeavor, no doubt, in which I would make my just-like-me followers adopt stray cats (because I love kitties), listen to Debbie Gibson records (so we would never forget our divine suburban youths), and wear tube tops (just *because*). But for some reason, I don't really like the sound of that, so I wonder if it's against the rules to have an izm based around somebody else. Like, can my izm be Elliotizm, so I can be supa-dupa fly like Missy? Or how about Lopezizm, so I can get a bling bling booty like Jennifer's? Hmmmm ... the mind reels.



In the meantime, I suppose I'll just listen to this Badu record and try, try, and try some more to figure out why the great turbaned one even bothered to put the query on the disc in the first place, why she thought it wise to encourage each of us to forge our own personality sects since she obviously just wants us to subscribe to hers. And then I'll think long and hard about why, since the release of her 1997 debut, I've always reacted to her encouragement of her own izm-ness with a knee-jerk vehemence that borders on hatred, though it's not *quite* hatred, because then I'd be admitting that I cared enough to take time out to cultivate detesting it. Oh, well, I guess I'm taking time out now. How petty.

Badu's always had detractors, critics who've bashed her for her constant sermonizing, her hippy-dippy fashion sense, her I'm-a-super-conscious-Nubian-princess-ness, and of course, her continual biting of Billie Holiday's style. Badu has said over and over again in interviews that she didn't even hear Holiday's music until her college days, so the mimesis was entirely unintentional, and that the similarity obviously indicated some cosmic cycle of souls (or some crap like that). But come *on* now. If Badu's garble-mouthed pronunciation, back-of-the-throat timbre, and pseudomeditative phrasing ain't aping, well, Holidayizm, then I don't know what is. As Angela Davis wrote in her book *Blues Legacies and Black Feminism*, "Whatever the merits of her music, Badu's occasional vocal resemblance to Holiday is an oft-articulated reason for her popularity among young people today. Such evocation of Holiday — both Badu's emulation and her fans' referencing of Lady Day — are a testament to the staying power of Billie Holiday's legacy, and indeed to her impact upon black popular culture as a whole."

And that's about it. Badu's success is based, almost entirely, on someone else's izm. If it weren't for the mystique, the magic, the sheer magnetism of Holiday — a woman who disrupted our nation's musical landscape, impelling countless people toward social activism through her insistence on including "Strange Fruit" as a permanent part of her set — we'd see Badu as exactly what she is: a passable singer with pretty green eyes, a nice smile, and way too much attitude. On the biography posted on Badu's Web site (www.erykahbadu.com) the singer's sound is referred to as a "brilliant synthesis of styles," and whether the writer of the words meant it or not, he or she was right on about the "synthesis" part, for the singer's music is, at its best, an all too obvious mishmash of other people's work. How sad is it that she's sampling Dr. Dre's "Xxplosive," a song released just last year, on the album's first single, "Bag Lady"? Then, beyond this and the Holiday mimicry, Badu also fluctuates between attempting the posturing of Diana Ross, the wisdom of Marvin Gaye, and the grace of Lena Horne, needless to say, all unsuccessfully.

Oh sure, I'm biased as all hell; still, if Badu would just impress me, just offer up one moment of nonegregious preening on *Mama's Gun*, I swear I'd be receptive to it. But she doesn't, once again proffering a bunch of self-absorbed, ego-driven manifestos with track-accompanying liner notes such as "I am a warrior princess from the other sun" ("Kiss Me on My Neck") and lyrics such as this one, from the album's opening track named (ugh) "The Warrior's Reminder": "I am awake / My mind is free / I am creative / I love myself." Yeah, no shit. If there's one message we get from Badu, it's that she loves herself a whole lot. Guess that's what having your own izm's all about. ❖


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# calendar

critics' choices, listings, and more


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# 8 days a week

**Dec. 6–13, 2000**

## Dec. 6
### Wednesday

**Movin' on up** Proud proprietors Brava! For Women in the Arts finally get a piece of the pie when the **Brava Theater Center** opens tonight. Over the past year building renovations revealed relics — intermission cigars, old makeup jars, and a bas relief mural of San Francisco — from the site's former incarnations as both vaudeville and movie theaters. Check out the old artifacts and the new digs at the center's debut performance, *Belén — A Book of Hours*, a Mabou Mines production that weaves Spanish, English, poetry, silent performance, music, and "outbursts" to paint a picture of a 16th-century sanctuary for Mexican women that over the years became a violent prison. The show features Mexican actress and cabaret singer Jesusa Rodriguez, Argentineanborn composer Liliana Felipe, and the lyrics and poetry of Catherine Sasanov. *Opens tonight, 8 p.m. ($50, includes reception). Through Sun/17. Runs Wed.–Sun., 8 p.m. (also Sun/10, 4 p.m.), Brava Theater Center, 2789 24th St., S.F. $18–$28. (415) 392-4400.* (Debbie Berne)

**Two to watch** The latest exhibit at the San Francisco Arts Commission Gallery features two talented emerging artists, both exploring themes of passing and crossing, marginalization and community. In "Canal," photographer **Liz Cohen** investigates seemingly dissimilar communities along the Panama Canal: transgendered sex workers whose clients included U.S. servicemen, and elderly Jewish immigrants, including the artist's grandmother. Cohen explores the relationship between courtesan and client as paralleling that between Panama and the United States. In **Sandra Wong**'s "Made Lives," human figures penciled on large sheets of white paper confront issues of isolation and constriction. Both artists are feted at a reception Fri/8 featuring live music by Pepito. *Through Jan. 27. Reception Fri/8, 5:30–8 p.m.; gallery hours Wed.–Sat., noon–5:30 p.m. (also Tues. by appointment), San Francisco Arts Commission Gallery, 401 Van Ness, S.F. Free. (415) 554-6080.* (Adam Jernigan)

## Dec. 7
### Thursday

**Peppermint twist** Out of Detroit, the only town on earth where two white kids can play the blues without being total Blues Explosion fakes, come brother-and-sister duo the **White Stripes.** With primitive barrelhouse rhythms courtesy of big sis Meg and loin-burning riffs from brother Jack, the Whites put more than a twist in your knickers. They bring back the petulant fervor of the MC5 through a kinship with another mate of state, early-blues great Son House. Their second full-length, *De Stijl* (Sympathy for the Record Industry), adds two members but doesn't detract in the least from the sibs' powerful minimalist throb. Dressed in peppermint colors, they could be the great red-and-white hope of rock 'n' roll. *9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. $8. (415) 621-4455.* (Deborah Giattina)

**We built this city** As testament to San Francisco's ever escalating problem of artist displacement, Media Alliance hosts a show ominously titled **'City Without Art.'** In this exhibit visual artists illustrate their struggle with gentrification in the city. For the opening reception, creative folks from all points on the spectrum — including music, spoken word, and film — show up to voice their concerns about San Francisco's impending status as a creative vacuum. *6 p.m., Media Alliance, 814 Mission, Suite 205, S.F. Free. (415) 546-6334.* (Summi Kaipa)

## Dec. 8
### Friday

**The big bang** Every year around the holidays Jackeline Rago, a virtuoso folk musician from Venezuela who leads the jazzy Snake Trio, gathers a group of friends to perform the traditional Christmas songs of her country, in a spirited, fascinating hybrid of Euro-Afro-Indio influences titled **'Parranda Navideña.'** This year Rago rolls out the carpet for Lichi Fuentes, Donna Viscuso, Hector Lugo, and a host of others to play gaitas, tamboreras, parrandas, aguinaldos, and tambores. She calls the aggregation the Venezuelan Music Project, and as La Peña starts winding up a yearlong 25th-anniversary celebration, it's a great example of the cross-cultural currents Rago has brought to the place. *8:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. $10–$12. (510) 849-2568.* (Chuy Varela)

**Devotion** The Allen Temple Baptist Church stages its 19th annual production of Langston Hughes's dance-play ***Black Nativity,*** under the guidance of Betty Gadling. In her hands, *Nativity* — a fixture at African American churches during the Christmas season — becomes a spectacular event, with 50 voices and some 30 dancers. With Stanley Williams directing, the Lorraine Hansberry Theater's production of Hughes's work is somewhat more modest but no less rich, and Arvis Strickling Jones's voice is simply glorious. Stack these productions up against Dickens and see what moves you most. *Through Dec. 17, Fri.–Sat., 8 p.m. (also Sat/9, 2:30 p.m.); Sun., 6 p.m., Allen Temple Baptist Church, 8501 International Blvd., Oakl. $5–$15. (510) 569-6183. Through Dec/24, Thurs.–Sat., 8 p.m.; Sun., 4 p.m., Lorraine Hansberry Theater, 620 Sutter. S.F. $22–$30. (415) 474-8800.* (J.H. Tompkins)



**Separate lives?** Liz Cohen's exhibit "Canal" portrays the inhabitants of two communities along the Panama Canal. Shown here are Linnette (left) and Victoria. See Wed/6.

**Happy together** Say you have, on the one hand, a bunch of animated films about frogs and insects created by an early-20th-century film pioneer and, on the other hand, a chamber music group who play a blend of "tango, bluegrass, contemporary classical, and Eastern European folk traditions with an avant-garde edge." What could come of such a pairing? Check it out this weekend when the **Tin Hat Trio** performs original scores for the silent films of **Ladislaw Starewicz,** the man who pretty much invented 3-D stop-motion cinematography in the 1910s. The trio works the accordion, piano, pump organ, harmonica, marxophone, violin, guitar, and Dobro (among other instruments) alongside Starewicz's bizarre (but charming) puppet animations, including "The Insect's Christmas" (1913), "The Frogs Who Wanted a King" (1922), and "The Cameraman's Revenge" (1912) — 13 steamy minutes of lust, infidelity, and revenge among grasshoppers and beetles. *Fri.–Sun., 8 p.m. (also Sun., 3 p.m.), Venue 9, 252 Ninth St., S.F. $5–$15. (415) 289-2000.* (Berne)

## Dec. 9
### Saturday

**No Grinches** If you're feeling bogged down by Hollywood's slew of tug-at-your-heartstrings holiday drivel, check out the **San Francisco Independent Film Festival's Benefit Launch Party.** The event features previews from next year's fest, short films, animation, DJs, and free-flowing ale courtesy of Sierra Nevada. The goal of the so-nicknamed S.F. IndieFest is to provide venues in which independent filmmakers can show their works. The festival's third incarnation begins Jan. 11, with nearly two weeks of screenings at the Galaxy, the



PHOTOS OF LINNETTE (LEFT) AND VICTORIA BY LIZ COHEN

Lumiere, the Fine Arts Cinema, and a specially constructed Digital MovieHouse. Tonight get a sneak peak at the festival's 2001 lineup, pick up your program guide, and support this ongoing labor of cinematic love. *9 p.m.–2 a.m., Bohemia Lounge, 1624 California, S.F. $10. (415) 820-3907.* (Sabrina Crawford)

# Dec. 10
## Sunday

**R-A-W-K** Altercations with the audience, interband wrestling onstage, bloodshed, explosives, barbed wire, "white trash" pride, and dirty three-chord Southern punk were live-show staples in the rock 'n' roll realm way before Speedealer first gacked out and Corey from Nashville Pussy bought herself some fancy bolt-on tits. North Carolina "destructo-rockers" **Antiseen** have been spewing forth Southern vitriol for nearly two decades; and tonight they play their first San Francisco show in eight years. Celebrating the remastered rerelease of their two "classic" albums on Man's Ruin, *Southern Hostility* and *Eat More Possum* (economically stuck together on one disc!), Antiseen scum it up tonight with local like-minded trio Hammerlock, who also just released a fire-breathing, beer-guzzling slab of Man's Ruin vitriol, called *Anthems for Outlaws*. Impulse Items open the show. *9:30 p.m., Covered Wagon Saloon, 917 Folsom, S.F. Call for price. (415) 974-1585.* (Summer Burkes)



**Southern charm:** Antiseen spew some vitriol at the Covered Wagon. See Sun/10.

**Word up** Paul Flores is still high from his successful showcase of California Chicano-Latino youth culture, "Hecho en Califas," at La Peña Cultural Center earlier this year. His spoken word crew **Los Delicados** creates verse that flows like hip-hop, with a variety of grooves and a Mexamerica articulation mixed with bongos, jazz, and politics. Los Delicados are releasing their much anticipated full-length CD, *Word Descarga*, on the San Diego–based Taco Shop Poets' Calacapress; pick up the disc at www.calacapress.com, or better yet, snare a copy at the release party presented by the San Francisco Poetry Slam and the Living Word Project. Also on tap is the omnipresent jazz bassist Marcus Shelby and his trio. *8 p.m., Justice League, 628 Divisadero, S.F. $5–$10. (415) 289-2036.* (Varela)

**Big red** Every cinephile has watched Sergei Eisenstein's *Battleship Potemkin*, and the "Kuleshov effect" is permanent Film History 101 glossary material. Now the San Francisco Cinematheque turns the Soviet-filmmakers-from-the-1920s spotlight on Ukrainian **Alexander Dovzhenko**, dubbed that region's "Father of Film" for his lyrical, folklore-infused takes on real-life social issues. Eisenstein once compared Dovzhenko's passion for art to "human dynamite"; unfortunately, after precious few films, that creative force was summarily stifled by Stalin, who steered the director toward propaganda works like the 1945 documentary *Victory in the Ukraine and the Expulsion of the Germans from the Boundaries of the Ukrainian Soviet Earth*. Tonight's your chance to see *Arsenal*, Dovzhenko's 1929 experimental, poetic take on a 1918 clash between Bolsheviks and Ukrainian nationalists. *7:30 p.m., San Francisco Art Institute, 800 Chestnut, S.F. $4–$7. (415) 822-2885.* (Cheryl Eddy)


**He wants you:** John Wesley Harding serenades pop fans at the Great American Music Hall. See Mon/11.

# Dec. 11
## Monday

**Tragic king** Folk-rock hero **John Wesley Harding** has a bio that reads like a modern fairy tale. The English born singer-songwriter left a life of academia to pursue a career in music in the late '80s. Releasing the live, rough-hewn debut album *It Happened One Night* in 1989, he charmed audiences with his simple, perfect mix of voice and guitar, tweaked with a wry sense of humor. Over the past decade he has recorded a slew of infectiously original songs, and his early gamble seems to have paid off. The current tour supports his newest album, the 100-percent-pure pop confection *The Confessions of St. Ace*. Join Harding as he explores the human romantic experience, from bittersweet to downright nasty. *9 p.m., Great American Music Hall, 859 O'Farrell, S.F. $12. (415) 885-0750.* (Crawford)

# Dec. 12
## Tuesday

**Titillation** 'Tis the season for meditations on vaginas, and the **Erotica Project,** by playwrights Erin Cressida Wilson and Lillian Ann Slugocki, gives the Bay Area another opportunity to hear chicks use the *c* word. The Erotica Project is a collection of hetero-sex stories that reconsider traditional sex and power roles — without skimping on the smut. The series of monologues, which were staged last year at the Public Theater in New York and are soon to be released as a book, are performed as readings by members of the Intersection for the Arts' resident theater company, Campo Santo, along with other local actors. A discussion with the authors follows the performance. *8 p.m., Intersection for the Arts, 446 Valencia, S.F. $5. (415) 626-2787.* (Berne)

**Save me** Singer-songwriter **Aimee Mann** first rose to fame at the helm of the gone but not forgotten '80s pop sensation 'Til Tuesday (remember "Voices Carry"?). Since going solo, she has emerged as a fiercely independent artist, crafting a beautiful blend of despondent ballads and catchy pop melodies. Not many artists can say they've cowritten songs with Elvis Costello, influenced film directors, and seen Tom Cruise sing along to their songs in a major motion picture *(Magnolia)*. On this tour expect to hear tunes from the *Magnolia* soundtrack, as well as from her latest, long-delayed third album, *Bachelor No. 2*. Turning her back on music industry pressures to create more Top 40 radio fodder, Mann opted instead to buy back the rights to *Bachelor No. 2* from her former label and produce the album herself. The result is a record and tour that are entirely her own. *8 p.m., 1805 Geary, S.F. $22.50. (415) 346-6000.* (Crawford)

# Dec. 13
## Wednesday

**The right direction** The swanky Rafael Film Center kicks off its new "Rafael Showcase" series with an appropriately high-profile event: a special evening with consistently interesting director **Steven Soderbergh** *(Erin Brockovich, The Limey, Out of Sight, sex, lies, and videotape)*, who'll screen and discuss his new film, *Traffic*, which doesn't officially open in these parts until Jan. 12. So not only are you getting the chance to chat with a probable Oscar 2000 contender (for *Brockovich*), but you're also catching hot-couple-in-real-life-but-not-in-the-movie Michael Douglas and Catherine Zeta-Jones's latest work (the film, a series of overlapping tales set in the world of drug trafficking, also stars Don Cheadle, Benicio del Toro, and Dennis Quaid) before just about anyone else in America. *7 p.m., Rafael Film Center, 118 Fourth St., San Rafael. $15–$20. (415) 383-5256.* (Eddy)

*The* Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.*

Two vastly different San Francisco music communities join forces this Sunday for **Club AID,** an all-day effort in the fight against AIDS. Three events make up the benefit for LIFEbeat, the music industry's nonprofit HIV-AIDS resource created in New York in 1992. Grandaddy thrash metal–heads Testament (well, there are only two original members left, but they still rock) headline Garage AID, a seven-hour beer and barbecue bust at King Street Garage that also includes other local rockers Mack Truck, Bottles and Skulls, East Bay Chasers, the Crosstops, Barfeeders, Lost Goat, and special guests Mumblepig (featuring former members of Alice in Chains, Faith No More, and Suicidal Tendencies). Then, around the corner, Club Universe throws a swanky cocktail party with live performances by Ledisi, Jeanie Tracy, and Subnautic, plus a silent auction featuring items donated by Madonna, Puff Daddy, Christina Aguilera, and other industry bigwigs. Finally, Universe — one of the most monstrous and monumental gay dance clubs anywhere — hosts superstar DJs Razor and Guido and performing artist One Phat Deeva. Flaunt your spikes and tats during the day and switch to feathers and plats at night, 'cause this is one big day of music for one great cause. *Sat/9, Garage AID noon–7 p.m., King Street Garage, 174 King, S.F.; cocktail party 7:30–10 p.m., Club Townsend, 177 Townsend, S.F.; Club Universe 10 p.m.–7 a.m., Club Townsend. Garage AID $5 ($10 if you want food and beer), cocktail party $50, Club Universe $15, all-event pass $50. 1-888-TIX-ONLY.* (Summer Burkes)



**Just cause:** DJs Razor and Guido spin at Universe as part of the AIDS benefit Club AID.

JOHN WESLEY HARDING PHOTO BY CAROL HODGE



**Pass the snow:** Polar bears party down Sat/9 at the San Francisco Zoo's annual Holiday Festival.

## attractions

**Exploratorium** Learn to rewire a lamp and make those damn Christmas lights work at the electrical extravaganza "See the Light," brush up on your grasp of simple machines at "The Physics of Toys," an annual deconstruction-of-toys event, or take a trip back in time with a film presentation of Dylan Thomas's "A Child's Christmas in Wales" and Sheldon Cohen's 1980 animated short "The Sweater." *"See the Light," Sun/10, 11 a.m.–2 p.m.; "The Physics of Toys," Sat/9, Dec. 16, 23, noon–4 p.m.; "A Child's Christmas in Wales" and "The Sweater," Dec. 23, 2 p.m., 3601 Lyon, S.F. $2.50–9. (415) EXPLORE, www.exploratorium.edu.*

**Kristi Yamaguchi Holiday Ice Rink** Tired of working out at the gym? Hustle down to the Embarcadero Center and do a few triple toe loops on the ice rink covering Justin Herman Plaza. Even if you're not a former gold medalist, you can see one in action when Kristi takes to her namesake rink for a special performance Wed/13, 5:30–7 p.m. *Through Jan. 7. Sun–Thurs, 10 a.m.–10 p.m.; Fri.–Sat., 10 a.m.–11:30 p.m., 4 Embarcadero Center, S.F. $3–6 (skate rental $3). (415) 956-2688.*

**Victorian Fantasy of Light Display** Cow Hollow's annual holiday lights spectacular kicks off with a lighting ceremony and a parade with live entertainment and a visit from Santa. The Union-Fillmore Starlight Sing-a-Long invites the public to join voices with strolling music groups, including choral ensembles from local schools. *Lights spectacular on display through Dec. 31; sing-along Fri/15, 7–9 p.m., begins at Cudworth Mansion, 2040 Union, S.F. Free. (415) 885-1335.*

## benefits

**Chill Factor** New Langton Arts hosts its 16th annual auction of art and wines. The preparty, "Ice Storm," gives bidders a chance to meet the artists, check out the wares, and enter a raffle. *Auction preview Wed/6, noon–6 p.m.; Thurs/7, noon–5 p.m. Ice Storm party Thurs/7, 6–8 p.m. Auction Thurs/7, 8–11 p.m., New Langton Arts, 1246 Folsom, S.F. Preview free, party $150–175, auction $30–40. (415) 626-5416.*

**A Christmas Memory** Robert Coffman reads Truman Capote's classic tale; proceeds benefit the Theatre Rhinoceros. *Mon/11, 7 p.m., 2925 16th St., S.F. $10. (415) 861-5079.*

**Gift Baskets for Homeless Pets** The Marin Humane Society seeks volunteers to help wrap gifts for pets of the homeless. Donations of pet food and supplies are also appreciated (donate by Tues/12, 5:30 p.m.) *Tues/12, 5:30–7 p.m., Marin Humane Society, 171 Bel Marin Keys Blvd., Novato. Free. (415) 883-4621, ext. 256.*

**Pet Photos with Santa** You get a Polaroid pic of Mr. Whiskers purring on Santa's lap; the Marin Humane Society gets your cash. Bring a leash or carrier to corral your pet while waiting in line. *Tues/12, 7–9 p.m., the Village at Corte Madera, 1554 Redwood Hwy., Corte Madera. $10. (415) 883-4261, ext. 366.*

**Renaissance Entrepreneurship Center holiday sale** Local up-and-coming businessfolk sell jewelry, baby bedding and clothing, herbal vinegars and jams, and other items; a portion of the profits goes to Toys for Tots' Drive 2000. *Thurs/7, 11 a.m.–3 p.m., Renaissance Entrepreneurship Center, 275 Fifth St., S.F. Free. (415) 541-8580.*

**Santa Claws photos** Petsmart donates a portion of the proceeds to local animal welfare groups when you bring furry, finned, and feathered friends to pose for pictures with Santa "Claws." *Sat/9–Sun/10, 10 a.m.–5 p.m., $9.95. Check www.petsmart.com, call 1-800-4-PETSMART for locations.*

**United in Art: Neighborhood Holiday Art Sale** Purchase artwork created by homeless, low-income, at-risk, and HIV-positive artists to help raise money for the Central City Hospitality House. *Thurs/7, 4–7 p.m., Community Art Studio, 146 Leavenworth, S.F.; Continuum HIV Day Services Art Program, 255 Golden Gate, S.F. Free. (415) 749-2132.*

## tree lightings and celebrations

**Burlingame Avenue Holiday Open House 2000** Santa lends a hand at this tree lighting, parade, and family fun event. *Fri/8, 5:30–8 p.m., Burlingame Ave., Burlingame. Free. (650) 578-8292.*

**Camron-Stanford House Holiday Tea** Enjoy afternoon tea at this traditional Victorian home with a 12-foot Christmas tree in the parlor. *Sat/9, 3–5 p.m., 1814 Lakeside, Oakl. $15–25. (510) 444-1876 (reservations required).*

**The Cannery** This reception for the Cannery's stable of local ceramists features an exhibit of handmade Christmas ornaments. *Thurs/14, 6–10 p.m., the Cannery, 2801 Leavenworth, S.F. Free. (415) 440-2898.*

**Christmas at Sea** Santa arrives by boat at the San Francisco Maritime Park's seafaring-themed celebration, which also features caroling, storytelling, and craft projects for kids. *Sun/10, 2–4 p.m., Hyde Street Pier, foot of Hyde Street, Fisherman's Wharf, S.F. $2–5 (reservations required). (415) 561-6662, www.maritime.org.*

**Dickens of a Holiday** Downtown Novato is decked out like 19th-century England, with lots of holiday music, horse and buggy rides, food, activities for the kids, a tree lighting, and a community sing. A smaller-scale (but still Dickens-ish) celebration continues Thursdays throughout December. *Thurs/7, Thurs/14, Dec. 21, 4–7 p.m., Grant Ave., Novato. Free. (415) 892-1516.*

**Holiday Festival at the San Francisco Zoo** Be Santa to the seals and all the other animals at the zoo. The animals receive traditional gifts each year at this holiday festival, accompanied by live music and dances from around the world and a tree-lighting ceremony. *Sat/9, 10 a.m.–5 p.m., Sloat at 45th Ave., S.F. $1.50–9. (415) 753-7080.*

**Naughty Santa's Black Market** Celebrate XXX-mas at this gift fair, fashion show, and exotic entertainment spectacular, featuring the Cantankerous Lollies, the Devil-Ettes, People Hater, live '70s funk music, and more. *Sat/9, 3 p.m.–midnight., SomArts, 934 Brannan, S.F. $5–10. (415) 863-1414.*

**Sausalito Santa** Santa and his elves ditch the sleigh and arrive by ferry boat at the Sausalito Marina. *Thurs/7, 6 p.m., ferry landing at the Sausalito Marina, Sausalito. Free. (415) 331-7204.*

## music

**Big Lou's Holiday Party** Roll out the barrel with Big Lou and her band Polka Casserole at this free show at Schroeder's. *Fri/8, 5–8 p.m., 240 Front, S.F. Free. (415) 421-4778.*

**Candlelight Concerts** The 40-member Golden Gate Men's Chorus performs their annual concert of holiday songs, drawing on classical, Broadway, pop, and gospel selections. *Sat/9 and Tues/12, 8 p.m.; Sun/10, 3 p.m., St. Matthew's Lutheran Church, 3281 16th St., S.F. $15. (415) 668-GGMC, www.ggmc.org.*

**A Chanticleer Christmas** The Grammy-winning a cappella ensemble performs songs spanning seven centuries of holiday favorites. *Mon/11, 8 p.m., Walnut Creek Presbyterian Church, 1801 Lacassie, Walnut Creek; Sat/17 and Dec. 23, 8 p.m., St. Ignatius Church, 650 Parker, S.F. $21–32. (415) 392-4400.*

**Christmas at San Marco** The Baroque Choral Guild performs classical carols. *Sat/9, 8 p.m., First United Methodist Church, 625 Hamilton, Palo Alto; Sun/10, 7:30 p.m., First Congregational Church, 2345 Channing, Berk. $15-20. (408) 733-8110.*

**Festival of Christmas 2000** The Lafayette-Orinda Presbyterian Church hosts a concert featuring six choirs. *Sun/10, 4 and 7 p.m., Lafayette-Orinda Presbyterian Church, 49 Knox, Lafayette. $12-15. (925) 283-8722.*

**Holiday Concerts at the Wells Fargo History Museum** These special one-hour lunchtime concerts kick off Tues/12 with a show by Cats and Jammers. *Dec. 12–20, noon, 420 Montgomery, S.F. Free. (415) 396-4165.*

**Jazz Up the Holidays at SFMOMA** Check out the art and art-related gifts Thursdays at SFMOMA while enjoying the sounds of jazz. The series kicks off Thurs/7 with the Dmitri Matheny group. *6–9 p.m., SFMOMA, 151 Third St., S.F. Free with museum admission ($2.50–4.50). (415) 357-4000.*

**L'Chaim Klezmer ensemble** Experience "Jewish jazz" at this concert featuring new and classic klezmer tunes. *Sun/10, 8 p.m., Old First Church, 1751 Sacramento, S.F. $5–9. (415) 474-1608.*

***Messiah* Sing-Out** If you know the Christmas portion of Handel's classic, grab your score and choir robe (some will be available at the church) and head down to San Francisco's First Congregational Church. *Sun/10, rehearsal for singers 2 p.m., performance 4 p.m., Post at Mason, S.F. Free. (415) 392-7461.*

**Music of the Season** The College of Marin Music Department's College Chorus and Chamber Singers perform holiday tunes by Tchaikovsky and Poulenc. *Fri/8, 8 p.m., Fine Arts Theater, College of Marin, 835 College, Kentfield. Free. (415) 485-9460.*

**A Musical Christmas at the Vatican** Early music ensemble Magnificat performs works by Giuseppe Pacieri. *Fri/8, 8 p.m., St. Patrick's Seminary, 320 Middlefield, Menlo Park; Sat/9, 8 p.m., First Congregational Church, 2345 Channing, Berk.; Sun/10, 4 p.m., St. Gregory Nyssen Episcopal Church, De Haro at Mariposa, S.F. $12–25. (415) 979-4500.*

**Rockapella Holiday Show** The group sings tunes from its new CD, *Christmas. Sun/10, 8 p.m., Great American Music Hall, 859 O'Farrell, S.F. $17.50. (415) 478-2277.*

**San Francisco Choral Artists** The 22-voice chamber choir performs old and new Christmas favorites. *Sat/9, 8 p.m., St. Gregory's Episcopal Church, 500 De Haro, S.F. $12–$17. (415) 979-5779.*

**The Seasons** Soloists Linda Noble, Steven Crandell, and David Auerbach join a full orchestra and the College of Marin Community Chorus in a presentation of Haydn's *Seasons. Sat/9, 8 p.m., Fine Arts Theater, College of Marin, 835 College, Kentfield. $8–10. (415) 485-9460.*

**The Sherwood Consort** Hear early Christmas carols at this performance. *Thurs/7, 7:30 p.m., Trinity Chapel, 2320 Dana, Berk. $8–10. (510) 549-3864.*

**Sing We and Chant — It's Christmas** The San Francisco Concert Chorale performs chant-based holiday music. *Sat/9, 8 p.m., St. Stephen's Church, Golden Gate at Bay View, Belvedere; Sat/16, 8 p.m., Mission Dolores, 16th St. at Dolores, S.F.; Sun/17, 7 p.m., St. Paul's Episcopal Church, El Camino Real at Chapin, Burlingame. $10–20. (650) 589-3276.*

**Sounds of the Season** The Oakland Youth Chorus performs holiday favorites. *Fri/8–Sat/9, 8 p.m., First Presbyterian Church of Oakland, 2619 Broadway, Oakl. $5–17. (510) 287-9700.*

**Welcome Yule** Early music group Hausmusik presents carols and dances from the British Isles celebrating the winter solstice, Christmas, New Year's, and Twelfth Night. *Sat/9, 8 p.m.; Sun/10, 4 p.m., St. Alban's Episcopal Church, 1501 Washington, Albany. $14–17. (510) 527-9029.*

**Winter Festival** The San Francisco Girls Chorus presents a series of holiday concerts featuring touring ensembles Chorissima and Virtuose. *Fri/8, 8 p.m., St. Isabella's Church, Freitas Pkwy., San Rafael; Tues/12, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F.; Fri/15, 8 p.m., Lafayette-Orinda Presbyterian Church, 49 Knox, Lafayette. $12–35. (415) 392-4400.*

**Winter Concert** The Community Music Center, under the direction of Shirley Wong Frentzel, performs Haydn, Pretorius, Purcell, Dowland, Monteverdi, and a klezmer medley. *Sat/10, 4 p.m., Community Music Center, 544 Capp, S.F. Free. (415) 647-6015.*

**Winter Jazz Gala Concert** Musical students at Lick-Wilmerding High School perform jazz tunes. *Fri/8, 7:30 p.m., 755 Ocean, S.F. $5. (415) 333-4021, ext. 341.*

**Philharmonic Baroque Orchestra** Classical junkies, get your fix at this program of holiday Baroque favorites by Bach, Vivaldi, Torelli, and Corelli. *Wed/6, 8 p.m., Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek; Fri/8, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. $32–46. (415) 392-4400, (925) 943-7469) for Walnut Creek tickets.*

**Wintersongs** Women's vocal ensemble Kitka performs Eastern European seasonal songs. *Thurs/7, 8 p.m., Stewart Chapel, Seminary at Kensington Road, San Anselmo. $15–18. (510) 444-0323.*

## hanukkah and kwanzaa

**Abayomi Storytelling** Storyteller Muriel Johnson weaves tales and sings interactive African songs during a special Kwanzaa program. *Dec. 27, 3 p.m., Public Library, Melrose Branch, 4805 Foothill Blvd., Oakl. Free. (510) 535-5623; 5 p.m., Brookfield Branch, 9255 Edes, Oakl. Free. (510) 615-5725.*

**Chanukah volunteers** Jewish Family and Children's Services of San Francisco seek volunteers to help deliver food baskets to local seniors. *Sun/10, 10 a.m.–1 p.m. (415) 449-3832.*

**Community Kwanzaa Celebration** The Kwanzaa Organization Committee of Solano County hosts this day of food, vendors, entertainment, and more. *Dec. 30, 11 a.m.–5 p.m., Fairfield Center for Creative Arts, 1035 Texas, Fairfield. Free. (707) 428-7714.*

**Fifth Annual Hey Klezmeh! Festival** SF Klezmer Experience plus John Kornbluth perform. *Dec. 23, 8 p.m., Julia Morgan Center for the Arts, 2640 College, Berk. $16–18. (510) 762-BASS.*

**Hanukah Bazaar** Congregation Beth El hosts this fair of seasonal gifts, menorahs, latkes, chocolate gelt, books, and other items. *Sun/10, 11 a.m.–3 p.m., 2301 Vine, Berk. Free. (510) 848-3988.*

**Hanukah Concert Celebration** Davka and Josh Kornbluth and friends perform New Jewish music mixed with monologues and memories about Hanukkahs past. *Sat/16, 8:15 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. $14–16. (415) 454-5238.*

**A Spirited Celebration of Kwanzaa** Awele Makeba tells stories and sings songs from African and African American folklore to celebrate the first day of Kwanzaa. *Dec. 26, 1 p.m., Lawrence Hall of Science, Centennial Drive off Grizzly Peak Blvd., UC Berkeley, Berk. $3–7. (510) 642-5132.*

**Third Annual Kwanzaa Celebration** Kids and families can make woven mats, candleholders, and candles, all traditional symbols of Kwanzaa. African performers and musicians provide entertainment. *Dec. 26, 11 a.m.–4 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito. Free. (415) 487-4398.*

## nutcrackers and cracked nuts

**The Hard Nut** The Mark Morris Dance Group makes use of modern, classical, and popular choreography to update the traditional *Nutcracker* to America, circa the "super-tacky" 1960s. *Fri/8–Sat/9 and Dec. 14–16, 8 p.m. (also Sat/9, Sat/16, 2 p.m.); Sun/10, Sun/17, 3 p.m., Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. $26–50. (510) 642-9988.*

**The Mousecracker** Snapdragon Puppets Productions performs an all-puppet version of the Tchaikovsky favorite. *Wed/6, 10:30 a.m., Piedmont Ave. Branch, 160 41st St., Oakl.; Thurs/7, 10:30 a.m., Golden Gate Branch, 5606 San Pablo, Oakl.; Thurs/7, 7 p.m., Montclair Branch, 1687 Mountain, Oakl.; Mon/18, 3 p.m., Eastmont Branch, Eastmont Town Center, Ste. 211, 7200 Bancroft, Oakl.; Mon/18, 7 p.m., Dimond Branch, 3565 Fruitvale, Oakl. Free. (510) 597-5023.*

**The Nutcracker** The San Francisco Ballet — creator of the first American production of *Nutcracker* in 1944 — brings the Mouse King, the Sugar Plum Fairy, and a 28-foot Christmas tree to life. *Opens Tues/12, 7:30 p.m. Runs Dec. 13–23 and 26–30, 7 p.m. (also Dec. 15–23 and 26–30, 2 p.m.); Dec. 24 and 31, 11 a.m. and 4 p.m., War Memorial Opera House, 301 Van Ness, S.F. $9–120. (415) 865-2000.*

**The Nutcracker** The Oakland Ballet performs this holiday classic at Oakland's Paramount Theatre. Call or check Web site for info on special low-cost "Dancing in Our Backyard" YMCA performances. *Opens Fri/15, 7 p.m. Runs Sat/16–Sun/17, Wed/20, Dec. 23, 2 p.m.; Dec. 21–22, 7 p.m.; Dec 24, 11 a.m., 2025 Broadway, Oakl. $7–31. (510) 452-9288, www.oaklandballet.org.*

**The Nutcracker** Ballet San Jose Silicon Valley performs a "split run" of the ballet adapted from E.T.A. Hoffmann's story. *Sat/9–Sun/10, 1:30 p.m. (also Sat/9, 7:30 p.m.); Wed/6, 4 p.m.; Thurs/7–Fri/8, 7:30 p.m. Dec. 19–23 and 26–28, 7:30 p.m. (also Dec. 22–23, 27–28, 1:30 p.m.); Dec. 24, 1:30 p.m., San Jose Center for the Performing Arts, 255 Almaden, San Jose. $20–65. (408) 288-2800.*

**The Nutcracker** Berkeley City Ballet performs their 27th annual production of the holiday favorite. Meet-the-cast "Sugar Plum Fairy Parties" ($5) follow each performance. *Sat/9–Sun/10, 2 p.m., Berkeley Community Theater, 1930 Allston, Berk. $14–18. (510) 841-8921.*

**The Nutcracker** Solano Civic Ballet brings Clara, Drosselmeyer, and the Sugar Plum Fairy to the stage. *Dec. 21, 8 p.m.; Dec. 22–23, 2 and 7:30 p.m., Fairfield Center for Creative Arts, 1035 Texas, Fairfield. $12–18. (707) 428-7714.*

## theater, comedy, and performance

**Black Nativity** Joyful gospel voices fill the Lorraine Hansberry Theatre for this performance of Langston Hughes's musical play. See 8 Days a Week, page 78. *Dec. 8–17, Fri.–Sat., 8 p.m. (also Sat/9, 2:30 p.m.); Sun., 6 p.m., Allen Temple Baptist Church, 8501 International Blvd., Oakl. $5–15. (510) 569-6183.*

**A Charlie Brown Christmas** San Francisco Performances presents the jazzy Dmitri Matheny Group with vocalist Kim Nalley in a musical tribute to the Peanuts cartoon and its popular Christmas television special. *Sat/9, 2 and 4 p.m., Yerba Buena Center for the Arts Forum, 700 Howard, S.F. $6–12. (415) 392-4400.*

**The Christmas Ballet** Michael Smuin choreographs a two-act holiday show with dancers getting their groove on to both classical and rockin' tunes. *Wed/6, Sat/9, Thurs/14–Fri/15, Dec. 19–22, 27–29, 8 p.m.; Sun/10, 4 p.m.; Sat/16–Sun/17, Dec. 23–24, 30, 2 p.m. (also Sat/16 and Dec. 23, 8 p.m.; Sun/17, 7 p.m.), Yerba Buena Center for the Arts, 701 Mission, S.F. $25–40. (415) 978-ARTS.*

**A Christmas Carol** American Conservatory Theater presents their annual production of Laird Williamson and Dennis Powers's interpretation of the Dickens classic. See Stage listings for review.

**A Christmas Carol** A multicultural Bay Area cast brings Scrooge and company to life. *Fri/8–Sat/9, 7:30 p.m.; Sun/10, 2 p.m. Lisser Hall, Mills College, 5000 MacArthur Blvd., Oakl. $4–8. (510) 430-3308.*

**A Christmas Carol** Cal State Hayward performs the classic with a twist — at each show, a child from the audience will get to play Tiny Tim. *Fri/8–Sat/9, 8 p.m. (also Sat/9, 2 p.m.), University Theatre, 25800 Carlos Bee Blvd., Hayward. $3–6. (510) 885-3261.*

**The Christmas Revels** The Scottish Rite Theater presents their 15th annual "alternative holiday entertainment" extravaganza marking the winter solstice. This year's production is set in Renaissance Italy, with music, dance, masks, juggling, and multicultural celebration. *Fri/8*

*and Fri/15, 8 p.m.; Sat/9–Sun/10 and Sat/16–Sun/17, 1 and 5 p.m., Scottish Rite Theater, 1547 Lakeside, Oakl. $15–30. (510) 601-8932 or www.calrevels.org.*

**David Roche and Friends Holiday Gala** This event features humorist Terri Tate, plus singers Rita Glassman and Tina Osinski, and storyteller Neshama Franklin. *Sat/9, 8 p.m., Dance Palace, 503 B St., Point Reyes. $15. (415) 663-1075. Sun/10, 8 p.m., Community Church of Mill Valley, Throckmorton at Olive, Mill Valley. $15. (415) 383-3952.*

**A Day in the Life: 1901** Characters dressed in turn-of-the-century garb create an old-time maritime Christmas at the San Francisco Maritime Park's "living history" event. Take a tour of the Hyde Street Pier and interact with revelers on the houseboat *Ark* and the schooner *C.A. Thayer. Sat/9, 6–9 p.m. (tours every half hour from 6–8 p.m.), Hyde Street Pier, foot of Hyde St., Fisherman's Wharf, S.F. $2. (415) 561-6662 or www.maritime.org.*

**Eighth Annual Festival of Lights** The Lively Foundation hosts a performance that celebrates the Winter Solstice, Diwali, Hanukkah, Kwanzaa, Christmas, and the Chinese New Year. *Sat/9, 11:30 a.m. and 8 p.m.; Sun/10, 3 p.m., Veterans' Building Green Room, 401 Van Ness, S.F. $15. (415) 346-8959.*

**The Little Sweep** Goat Hall Productions presents Benjamin Britten's kid-friendly short opera about a nine-year-old chimney sweep's adventures in Victorian England. Audience participation is encouraged during four of the songs. *Fri/8–Sat/9, 8 p.m.; Sun/10, 2 p.m., 400 Missouri, S.F. $8–15. (415) 298-6877.*

**The Music of Charles Dickens' *A Christmas Carol*** Original songs, plus songs from the 1970 movie *Scrooge* set this musical version of *A Christmas Carol* apart. Bring toys and nonperishable food items to donate at the door. *Thurs/7, 9, 8 p.m. (also Sat/9, 2 p.m.); Sun/10, 2 p.m.); Fri/8, 7:30 p.m. College of Notre Dame Theater, 1500 Ralston, Belmont. Free (except Fri/8, $15–20). (650) 508-3456.*

**A Tribute to Charles Schultz** The Young People's Teen Musical Theatre Company brings Charlie Brown, Snoopy, Linus, and the gang to life in this holiday performance. *Sat/9–Sun/10, 2 p.m., Randall Museum, 199 Museum Way, S.F. $4–7. (415) 554-9523.*

**The Velveteen Rabbit** The bittersweet tale of a stuffed rabbit that longs to be real gets the modern-dance treatment with ODC/San Francisco. *Thurs/7-Fri/8, 11 a.m.; Sat/9, 2 p.m.; Sun/10, noon., Yerba Buena Center for the Arts Theater, 700 Howard, S.F. $10–37. (415) 978-2787 or www.ticketweb.com.*

**Whiskers!** The Galatean Players play magical toys and other characters in this performance of Caroline Altman's adaption of *The Velveteen Rabbit. Mon/11, Dec. 20–22, 9:15 and 11:15 a.m. (also Dec. 20–22, 2:15 p.m.; Dec 20–21, 7:15 p.m.); Dec. 23, 2:15, 4:15, 7:15 p.m., Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek. $7–12. (925) 943-SHOW.*

**The Whistleaires' Big Christmas Special** This variety show features comedy, music, and dancing with the Whistleaires, Santa, tiny elves, a talking ape, and other unusual guests. *Fri–Sat, 8 p.m. Through Sat/16, Exit Stage Left, 156 Eddy, S.F. $10–14. (415) 673-3847.*

**A Wonderful Life** Brother-sister act Sarah Hope and Matthew Liebowitz — together they're known as Take 2 — deliver a new twist on holiday entertainment with classic and humorous cabaret and musical theater tunes. *Fri/8, Fri/15, Dec. 22, 9:30 p.m., Piaf's, 1686 Market, S.F. $10–15 (415) 864-3700.*

**The Wrapping Paper Caper: A Tale of Holiday Mischief** Puppetmaster Liebe Wetzel and her Lunatique Fantastique troupe present an all-ages detective tale acted out by puppets made from household objects. *Sat–Sun, 1:30 p.m. through Sun/17; daily, Dec. 18–30, 1:30 p.m. (no shows Dec. 24–25), Il Teatro 450, 449 Powell, S.F. $10–12. (415) 433-1172.*

## arts and crafts

**ArtVibe** The fourth annual wearable, functional, and visual arts exhibition features cutting-edge arts and crafts. *Sat/9, 10 a.m.–6:30 p.m.; Sun/10, 10 a.m.–3 p.m., Fort Mason Center, Bldg. A, Marina at Laguna, S.F. Free. (415) 920-9439.*

**Associated Students Holiday Arts and Crafts Fair** San Francisco State University hosts more than 40 vendors of handcrafted goods. *Wed/6–Thurs/7, 9 a.m.–7 p.m., Cesar Chavez Student Center, 1650 Holloway, S.F. Free. (415) 338-2444.*

**Berkeley Artisans Holiday Open Studios** More than 100 Berkeley-area artists working in all media open their studios each weekend in December. *Through Sun/17. Sat–Sun, 11 a.m.–5 p.m. For map, send SASE to Berkeley Artisans Map, 1250 Addison #214, Berkeley, CA 94702 or go to www.berkeleyartisans.com. Free. (510) 845-2612.*

**Berkeley Farmers' Market Holiday Crafts Fair** At this benefit for the Ecology Center, local craftspeople offer a variety of items. There's also live music, magic shows, and organic fruits and veggies. *Sat/9, Sat/16, and Dec. 23, 10 a.m.–4 p.m., Civic Center Park, Center and MLK Jr. Way, Berk. Free. (510) 548-3333.*

**Celebration of Craftswomen** In its 22nd year, the largest holiday crafts fair in the Bay Area features original handmade artwork by female artisans and fine artists from across the country. The fair benefits the San Francisco Women's Building. *Sat/9–Sun/10, 10 a.m.–6 p.m., Herbst Pavilion, Fort Mason Center, Marina at Laguna, S.F. $5–7. (415) 383-3470.*

**Family Holiday Art Workshop** Kids (two years and up) and grown-ups are invited to the S.F. Children's Art Center for a holiday gift-paper making workshop. *Sun/10, 25 p.m., Fort Mason Center, Bldg. C, First fl., Marina at Laguna, S.F. $5. (415) 771-0292 (reservations recommended).*

**Gift Rap** Creative Growth's annual holiday exhibition and sale celebrates art made by adults with disabilities. *Gallery hours: Mon–Fri, noon–5:30 p.m.; Sat/9, Sat/16, Dec. 23, 10 a.m.–4 p.m. Exhibit through Jan. 5. 355 24th St., Oakl. Free. (510) 836-2340.*

**Great Dickens Christmas Fair** Hailed as a "Victorian Christmas card come to life," this fantasy crafts fair transforms the Cow Palace into a 19th-century village. *Sat/9–Sun/10 and Sat/16–Sun/17, 11 a.m.–8 p.m., Cow Palace Exhibition Hall, 2600 Geneva, S.F. $5–15. (415) 897-4555 or www.dickensfair.com.*

**Holiday Art Exhibit and Sale** Positive Art and residents of Derek Silva Community show their works at this sale. *Sun/10, noon-5 p.m. (gallery hours: daily, 9 a.m.-9 p.m.), 1994 Market, S.F. Free. (415) 621-1714.*

**Holiday Craft Show and Open Studio** Cover all your Christmas, Hanukkah, New Year's Eve, and other special occasion needs at this show of jewelry and clothing. *Sat/9, noon–5 p.m., 736 Haight, S.F. Free. (415) 552-9527.*

**KPFA Community Crafts Fair** Listen to local writers discussing their work, watch a screening of *KPFA on the Air*, and buy crafts. Benefits KPFA Free Speech Radio. *Sat/9–Sun/10, 10 a.m.–6 p.m., Concourse Exhibition Center, 635 Eighth St., S.F. $4–6. (510) 848-6767, ext. 609 or www.kpfa.org.*

**National Institute of Art and Disabilities Annual Holiday Sale** The artists split the profits with NIAD's art program fund for people with developmental disabilities at this sale of ceramics, textiles, paintings, prints, and other works. *Through Jan. 12. Gallery hours: Mon–Fri, 10 a.m.–3 p.m. and by appointment, 551 23rd St., Richmond. Free. (510) 620-0290.*

**Potters' Studio Holiday Sale** Hot pit-fired works, including vases, fountains, vessels, and more, make this sale unique. *Sat/9–Sun/10, Dec. 11–23, 10 a.m.–6 p.m., 637 Cedar, Berk. Free. (415) 528-3286.*

**Spirit of Christmas Crafts Faire** This fair boasts 250 booths of crafts, plus "Santa's Workshop" (where kids can make their own gifts), a festival of lights, live music, and entertainment. *Fri/8, noon–9 p.m.; Sat/9–Sun/10, 10 a.m.–6 p.m., Sonoma County Fairgrounds, Grace Pavilion, Santa Rosa. $1–4. (707) 575-9355.*

**UCSF's 11th Annual Holiday Shopping Spree** UCSF's performing arts programs benefit from this sale of crafts, artwork, and more. *Thurs/7, 8 a.m.–4 p.m., Milberry Gym and Conference Center, 500 Parnassus, S.F. Free. (415) 476-2675.*

**United in Art: Neighborhood Holiday Art Sale** The Community Arts Program at Central City Hospitality House and Continuum HIV Day Services Art Program present this holiday art sale with artwork by homeless, low-income, at-risk, and HIV-positive artists. *Thurs/7, 4–7 p.m., The Community Art Studio, 146 Leavenworth, and Continuum HIV Day Services Art Program, 255 Golden Gate, S.F. Free. (415) 749-2132.*

**Third Annual Holiday Show** Emerging Bay Area artists are highlighted at this show, which offers works priced around $500. *Through Dec. 23. Opening reception Thurs/7, 6–8 p.m. (gallery hours Mon.–Sat., 6 p.m.; Sun., noon–5 p.m.), Hang, 556 Sutter, S.F. Free. (415) 434-4264.*

**'Tis the Reason** More than 30 artists exhibit their works for the holidays. *Through Wed/20. Opening reception Thurs/7, 6–8 p.m. (gallery hours Mon.–Sat., 11 a.m.–5:30 p.m.), Michael Martin Gallery, 251 Post, S.F. Free. (415) 217-0070.*


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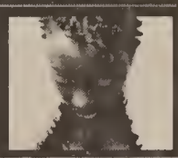
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Wed 12/6 9:30 $7 — Acid Mother's Temple, Subarachnoid Space, The Unshown
Thu 12/7 9:30 $8 — The White Stripes, Slaves, 90 Day Men
Fri 12/8 10:00 $12 — Richard Buckner, Tim Easton (from Wilco)
Sat 12/9 10:00 $7 — tba, Ramona the Pest, Yuji Oniki
all-you-can-eat BBQ at 4pm
Sun 12/10 4:30 $7 — Starlight Mints, Hannah Marcus, Selby Tigers, One Time Angels
Mon 12/11 8:30 $10 — Charming Hostess, Faun Fables, Fred Frith, Hostess Trio, People's Bazaar
Tue 12/12 9:00 $6 — Koonda Holaa & the Beetchees (members of Uz Jsme Doma), Foibles, Every Idle World
Wed 12/13 8:30 $8 — Samiam, Weston, San Geronimo, Cutlass Supreme (ALL AGES)

UPCOMING
Thu 12/14 — Actionslacks, ¡Carlos!, Buddhakowski Decal
Fri 12/15 — Storm, Venus Bleeding, Kindness
Sat 12/16 — Gaza Strippers, Caustic Resin, 3 Ball
all-you-can-eat BBQ at 4:00 — benefit for Pancreatic Cancer
Sun 12/17 — benjamin orr tribute CARS KARAoke
Mon 12/18 — VIV, Til Seven Years Pass Over Him, Norbert
Tue 12/19 — Drunk Horse, Totimoshi, Black Queen
tba 20
benefit for popular noise 21
Silkworm 22
bottom xmas. party 23
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# music

*Music listings are compiled by Mosi Reeves. Music intern is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.*

## wednesday 6

### Rock/blues/hip-hop

**Add Mother's Temple, Subarachnoid Space, Unshown** *Bottom of the Hill. 9:30pm, $7.*
**Frank Black, John Vanderslice** *The Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, $14.* With DJ Sugar. Through Thurs/7.
**Blue Reptiles** *Blue Lamp. 9:30pm.*
**Chola, Skull Funk Tribe** *Last Day Saloon. 9pm, $5.*
**Chris Cobb** *Saloon. 9:30pm.*
**Jasper Thresh, Planets West** *Hotel Utah. 8:30pm.*
**Mackhand, Satosonic, Jessica Will** *Paradise Lounge. 8pm.* With the Beanweevils in the upstairs lounge.
**Pure Ecstasy** *Top of the Mark. 8:30pm, $6.*
**Brittany Safranek** *UC5F, Cesar Chavez Student Center, 1650 Holloway; 338-1112. 5:30pm.*
**Trip Tech, Imperial Floral Assault Unit** *Kimo's. 9:30pm.*
**Anne Whittington and Jeffrey Ruhn** *Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.*

#### Bay Area

**Daisyhead, Einstone** *Blake's. 9:30pm, $3.*
**Shelly Doty X-tet** *Fourth Street Tavern. 9:30pm.*
**Cat McLean, Electric Peach, Roberta Donnay** *Sweetwater. 8:30pm, $7.*
**Mark Dlson, Victoria Williams and the Original Harmony Ridge Creek Dippers, Andrew Freeman** *Starry Plough. 8pm, $12.*
**Luther Vandross** *Paramount Theatre. 7:30pm, $60.50-66.50.*

### Jazz/new music

**Don Alberts Trio** *Jazz at Pearl's. 9pm.*
**Don Asher and Eddie Duran** *Moose's. 8pm.*
**Ned Boynton Combo** *Enrico's. 7pm.*
**Bob Dalpe and the Compass Rose Trio** *Westin St. Francis Hotel, 335 Powell; 397-7000. 5pm. Also Thurs/7, Mon/11-Tues/12.*
**'Foment in the Brailles of Zoopsia'** *Lab, 2948 16th St; 864-8855. 9pm, $5-10.* With Dylan Bolles, Loren Chasse, Walter Funk, Matt Ingalls, Jai-Young Jim, Tom Nunn, Eric Glick Reimann, John Shiurba, and Tom Yoder.
**Dick Fregulia-Vince Gomez Trio** *Cobalt Tavern. 7pm.*
**Mike Lipskin and D'Lilah Montroe** *House of Shields. 5:30pm.*
**Jason Myers** *Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/7, Sun/10-Tues/12.*
**Open mic** *Bistro E Europe, 4901 Mission; 469-5637. 7pm. Also Tues/12.*
**Al Pacheco Jazz Band** *Skip's Tavern. 8pm.*
**Zeena Quinn** *Hyatt Regency, Atrium Bar, 5 Embarcadero Center; 788-1234. 5pm.*
**Skerik, Ben Goldberg, Tango 9** *Bruno's. 8pm.*
**We Three** *John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/7-Tues/12.*
**Wesla Whitfield** *Plush Room. 8pm. $20. Also Thurs/7 and Sun/10.*

#### Bay Area

**Rhythm Section** *19 Broadway. 9:30pm.*
**David Sanchez Sextet** *Yoshi's. 8 and 10pm, $16.* Through Sun/10.
**Chris Shot Group** *Jupiter. 8pm.*

### Folk/world/country

**Acoustic open mic** *Lost and Found Saloon. 9pm.*
**Los Compas** *Pier 23. 9:30pm.*
**Rheanna Downey** *Simple Pleasures Cafe. 8pm.*
**Esther** *Venue 9. 8pm, $7-10.*
**Mark Levine and Latin Tinge** *Butterfly, 1710 Mission; 864-5575. 10pm.*
**Tony McMahon** *Johnny Foley's. 9pm. Also Sun/10.*
**Rory McNamara** *Plough and Stars. 7pm.*
**Vivendo de Pao** *Boom Boom Room. 9:15pm, $6.*

#### Bay Area

**Jimmy Breaux** *Ashkenaz. 9pm, $10.*
**Greg Brown** *St. John's Presbyterian Church, 2727 College, Berk; (510) 548-1761. 8pm.* CD release party. Through Thurs/7.
**Casini Mission** *Cato's Ale House. 6pm.*
**Whiskey Brothers** *Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.*

### Dance clubs

**Audible Colors** *Top. 7pm.* 2-step music.
**Bondage A Go-Go** *Cat Club. 9pm-3am, $7-10.* With DJs Damion and Fernando.
**Break** *An 5ibin, 1176 Sutter; 929-1992. 9:30pm-2am.* With David Michael and Hank the Guy with Records spinning funky breaks and house.
**Club Blaze** *1028 Geary; (925) 946-6216. 9pm.* With DJ Rob Reyes, DJ T-Ski, and DJ Rum.
**Cream** *Butter, 354 11th St; 863-5964. 8pm-2am.*
**Dark Sparkle** *Cafe du Nord. 9pm, $3-5.*
**Discover** *Ruby 5kye. 9pm-3am, $10.* House music with resident Ben Doren and guest Agnes B and Dave Marquez.
**Dish** *Blind Tiger, 787 Broadway; 820-1621. 9pm.* With residents Juss Derek and Luke and weekly guests.
**Elephunk** *Justice League. 9pm-2am, $7.* Hip-hop music with Radioactive and the Illdren, and DJs Jahyzer, and Coop D'Ville.
**Expansions** *Movida Lounge, 200 Fillmore; 934-8637. 9pm.* Afro-Latin rare grooves with DJ Vinnie.
**Focus** *Nickie's BBQ. 9pm.* DJ Masao and Bump Tribe spin deep house.
**Gather Round** *Fuse, 493 Broadway; 788-2706. 10pm-2am.* With Cinammon Underpants and DJ Design.
**Groove Jet** *Holy Cow. 9pm.* With local DJs.
**House of Stone** *Endup. 10pm-4am, $5-7.* With resident DJs Blackstone and Sam.
**JazzInJungle** *Tongue and Groove. 9pm, $5.* With DJ Denizen.
**Lithium Lounge** *26 Mix. 10pm-2am, $3.* Live jazz and drum 'n' bass with Shan Kenner and guests.
**Nessun Dorma** *HiFi. 10:01pm.* With rotating residents Evan Madden, Queen Agnes B, and Anthony spinning house.
**Poly's Playhouse** *Hush Hush Lounge. 9pm-2am, $4.* With DJ Polywog and the Tadpoles and guests.
**Progress** *Liquid, 2925 16th St; 289-6833. 9pm, $3.* DJs Michael Liu and Joseph Lee spin techno and trance.
**Qoöl** *111 Minna St. 5-9pm, $5.* Pan-techno lounge with DJs Spesh, Gil, and Hyper D and guests.
**Red Wine Social** *Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am.* With Toph One.
**Séance** *Backflip. 9pm-2am, $5.* With Didje Kelli, Franky Boissy, and Foxxee.
**Sophistifunk** *Storyville. 10pm-2am.* With Rueben, Khaled, and guests.
**Sound Invasion** *Boomerang. 8pm, $5.* Hip-hop, R&B, and reggae with the Almighty DJs.
**Therapy** *Bohemia, 1624 California; 474-6968. 10pm.* DJs Reda, Maurice, and Efrem spin deep house.
**Wasabi** *Glas Kat. 10pm-2am.* House and urban grooves with rotating residents.

#### Bay Area

**Club Fusetti** *10pm.* Salsa and merengue with Pete Solis.
**Soulvation** *Ruby Room, 132 14th St, Oakl; (510) 444-7224. 10pm-2am.*
**Third World** *Blake's. 9:30pm, $5.* U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

### Classical

**Manuel Barrueco** *Community Music Center, 544 Capp; 647-6015. 5:30pm.* The guitarist gives a concert.
**Luciano Chesa** *Istituto Italiano di Culture, 425 Washington; 788-7142, ext 18. 7pm, reservations required.* The pianist gives a recital of works by Bach, Modest Mussorgsky, and Italian composers.
**San Francisco Opera** *War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, $23-165.* The opera performs Mozart's *Die Zauberflote*, with Mary Mills in the primary role. Through Jan 14.
**San Francisco Conservatory of Music students** *San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 8pm.* The conservatory's students perform chamber music for strings and piano. Through Thurs/7.
**Yerba Buena Ensemble** *St. Patrick's Church, 756 Mission; 777-3211. 12:30pm.* The ensemble - violinist James Stern, cellist Nina Flyer, and pianist Audrey Andrist - performs Beethoven's *Archduke Trio in B-flat, Op. 97.*

## thursday 7

### Rock/blues/hip-hop

**Aquabats, Blue Meanies, Tsunami Bomb** *Slim's. 8pm, $10-12.*
**Frank Black, Virgil Shaw** *The Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, $14.* With DJ Sugar. Through Thurs/7.
**Brenda Boykin and Home Cookin'** *Boom Boom Room. 9:15pm, $4.*
**Critters Buggin', Jon Brion, Matt Chamberlin** *Justice League. 9pm, $10.* Through Fri/8.
**Albert 'King' Giles** *Skip's Tavern. 7pm.*
**'Hex Appeal'** *Kimo's. 9:30pm, $5.* With Red Shark, Creuvo, Unshown, and DJ Thee Sorceress.
**Eugene Huggins** *Saloon. 9:30pm.*
**Jesus Christ Superstar** *Paradise Lounge. 8:30pm.* With Einstone and Famous Last Words in the upstairs lounge.
**Jorma Kaukonen and Jack Cassidy, Box Set** *Fillmore. 8pm, $22.50.*
**Living Daylights, Shelley Doty X-tet** *Last Day Saloon. 9pm, $10.*
**R.J. Mischo** *Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.* With guest.
**West Coast Blues Revue** *Blue Lamp. 9:30pm.*
**White Stripes, Slaves, 90 Day Men** *Bottom of the Hill. 9:30pm, $8.* See 8 Days a Week, page 78.

#### Bay Area

**Laura Allen** *Ashkenaz. 8pm, $5.*
**Casiotone for the Painfully Alone, Film School, Cutlass Supreme, Cass McCombs** *Starry Plough. 9:15pm, $5.*
**Funkanauts** *19 Broadway. 9:30pm.*
**Hieroglyphics, Living Legends, Bored Stiff, Socialistik, Verbatum** *University of California, Berkeley, Pauley Ballroom, Berk; (510) 642-1431. 5:30pm, $10-12.*
**Country Pete McGill and His Cottonfield Blues Band** *10739 MacArthur, Oakl; (510) 553-9892. 9pm.*

### Jazz/new music

**Bitches Brew** *Bruno's. 10 and 11pm.*
**Blue Room Boys** *Top of the Mark. 8:30pm, $6.*
**Dick Conte Trio** *Cobalt Tavern. 7pm.*
**Scott Foster Trio** *San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm.*
**Patrick Greene Trio** *Eastside West. 8pm.*
**Shan Kenner Trio** *Enrico's. 7pm.*
**Mike Lipskin and Waldo Carter** *Moose's. 8pm.*
**Lords of Dutland** *Luggage Store Gallery. 8pm, $6-10.*
**Larry O'Leno** *Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/7-Sun/9.*
**Quint-Essentials Collection** *Jazz at Pearl's. 9pm.*
**Jack West and Curvature** *Butterfly. 10pm.*
**Peter Whitehead** *ODC Theater, 3153 17th St; 863-9834. 8pm, $12.* Through Sat/9.

#### Bay Area

**De Ploy Joy** *La Peña Cultural Center. 8pm, $10-12.*
**Ron Graham Trio** *Jupiter. 8pm.*
**Hot Club of S.F.** *Baltic. 9:15pm.*
**David Sanchez Sextet** *Yoshi's. 8 and 10pm, $16.* Through Sun/10.

### Folk/world/country

**Acoustic open mic** *Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm.* With Todd Tholke and guests.
**Patricia Bahia** *Cafe Claude. 7pm.*
**Paul Chaffee and Richard Mandel** *Plough and Stars. 7pm.*
**Los Compas** *Elbo Room. 10pm, $6.*
**International gypsy jazz open mic** *Bistro E Europe, 4901 Mission; 469-5637. 7pm.*
**Dave Thom Band** *Atlas Cafe. 8pm.*
**Jimbo Trout and the Fishpeople** *Johnny Foley's. 9pm.*

*Continued on page 87*

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# music calendar club guide
## venue directory



**Hip to be square:** Free your inner frosh when a cappella–scene leaders (and former house band on *Where in the World Is Carmen Sandiego?* — the game show!) Rockapella play Great American Music Hall Sun/10.

**Amnesia** 853 Valencia; (415) 970-8336.
**Annie's Cocktail Lounge** 15 Boardman Place; (415) 703-0865.
**AsiaSF** 201 Ninth St; (415) 255-8889.
**Backflip** 601 Eddy; (415) 771-FLIP.
**Baobab** 3388 19th St; (415) 643-3558.
**Bauhaus** 6139 Geary; (415) 387-1151.
**Beach Chalet** 1000 Great Highway; (415) 386-8439.
**Big Heart City** 836 Mission; (415) 777-0666.
**Bimbo's 365 Club** 1025 Columbus; (415) 474-0365.
**Biscuits and Blues** 401 Mason; (415) 292-2583.
**Black Cat** 501 Broadway; (415) 981-2233.
**Blackthorn Tavern** 834 Irving; (415) 564-6627.
**Blue Lamp** 561 Geary; (415) 885-1464.
**Boom Boom Room** 1601 Fillmore; (415) 673-8000.
**Boomerang** 1840 Haight; (415) 387-2996.
**Bottom of the Hill** 1233 17th St; (415) 621-4455.
**Brainwash** 1122 Folsom; (415) 255-4866.
**Broadway Studios** 435 Broadway; (415) 291-0933.
**Bruno's** 2389 Mission; (415) 648-7701.
**Bubble Lounge** 714 Montgomery; (415) 434-4204.
**The Cafe** 2367 Market; (415) 861-3846.
**Cafe Bastille** 22 Belden; (415) 986-5673.
**Café Claude** 7 Claude; (415) 392-3505.
**Cafe Cocomo** 650 Indiana; (415) 824-6910.
**Cafe du Nord** 2170 Market; (415) 861-5016.
**Cafe International** 508 Haight; (415) 552-7390.
**Cafe Niebaum-Coppola** 916 Kearny; (415) 291-1700.
**Casanova Lounge** 527 Valencia; (415) 863-9328.
**Cat Club** 1190 Folsom; (415) 431-3332.
**Cellar** 685 Sutter; (415) 441-5678.
**Circadia** 2727 Mariposa; (415) 552-2649.
**City Nights** 715 Harrison; (415) 546-7938.
**Club Deluxe** 1509–11 Haight; (415) 552-6949.
**Club Malibu** 3369 Mission; (415) 821-7395.
**Club Six** 60 Sixth St; (415) 863-1221.
**Club Townsend** 177 Townsend; (415) 974-1156.
**CoCo Club** 139 Eighth St; (415) 626-2337.
**Cosmos** 2730 21st St; (415) 282-9926.
**Covered Wagon Saloon** 917 Folsom; (415) 974-1585.
**Cypress Club** 500 Jackson; (415) 296-8555.
**Deuces** 2319 Taraval; (415) 566-9122.
**DNA Lounge** 375 11th St; (415) 626-1409.
**Dylan's** 2301 Folsom; (415) 641-1416.
**Eastside West** 3154 Fillmore; (415) 885-4000.
**Edinburgh Castle** 950 Geary; (415) 885-4074.
**Elbo Room** 647 Valencia; (415) 552-7788.
**Endup** 401 Sixth St; (415) 357-0827.
**Enrico's** 504 Broadway; (415) 982-6223.
**Expansion Bar** 2124 Market; (415) 863-4041.
**Fillmore** 1805 Geary; (415) 346-6000.
**42 Degrees** 235 16th St; (415) 777-5559.
**Gathering Caffe** 1326 Grant; (415) 433-4247.
**Gin Joint** 312 Harriet; (415) 934-1655.
**Glas Kat** 520 Fourth St; (415) 495-6626.
**Great American Music Hall** 859 O'Farrell; (415) 885-0750.
**Harry Denton's** 161 Steuart; (415) 882-1333.
**Hi-Ball Lounge** 473 Broadway; (415) 397-9464.
**HiFi** 2125 Lombard; (415) 345-TONE.
**Hobson's Choice** 1601 Haight; (415) 621-5859.
**Holy Cow** 1531 Folsom; (415) 621-6087.
**Hotel Utah** 500 Fourth St; (415) 546-6300.
**House of Shields** 39 New Montgomery; (415) 392-7732.
**Infusion** 555 Second St; (415) 543-2282.
**Ireland's 32** 3920 Geary; (415) 386-6173.
**Java on Ocean** 1700 Ocean; (415) 587-3126.
**Jazz at Pearl's** 256 Columbus; (415) 291-8255.
**Jelly's** 295 China Basin Way; (415) 495-3099.
**Johnny Foley's** 243 O'Farrell; (415) 954-0777.
**Les Joulins** 44 Ellis; (415) 397-5397.
**Julie's Supper Club** 1123 Folsom; (415) 861-0707.
**Justice League** 628 Divisadero; (415) 289-2038.
**Kate O'Briens** 579 Howard; (415) 882-7240.
**Kimo's** 1351 Polk; (415) 885-4535.
**King Street Garage** 174 King; (415) 665-6715.
**Last Day Saloon** 406 Clement; (415) 387-6343.
**Lost and Found Saloon** 1353 Grant; (415) 675-5996.
**Lou's Pier 47** 300 Jefferson; (415) 771-0377.
**Luggage Store Gallery** 1007 Market, Second fl; (415) 255-5971.
**Mad Dog in the Fog** 530 Haight; (415) 626-7279.
**Make-Out Room** 3225 22nd St; (415) 647-2888.
**Mario's Bohemian** 2209 Polk; (415) 776-8226.
**Maritime Hall** 450 Harrison; (415) 974-0634.
**Mexican Bus** 8us leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
**Moose's** 1652 Stockton; (415) 989-7800.
**Nickie's BBQ** 460 Haight; (415) 621-6508.
**Noe Valley Ministry** 1021 Sanchez; (415) 454-5238.
**Old First Church** 1751 Sacramento; (415) 474-1608.
**111 Minna St.** 111 Minna; (415) 974-1719.
**One Market Restaurant** 1 Market; (415) 777-5577.
**Paradise Lounge** 308 11th St; (415) 861-6906.
**Peña del Sur** 2870 22nd St; (415) 550-1101.
**Piaf's** 1686 Market; (415) 864-3700.
**Pier 23** Pier 23; (415) 362-5125.
**Plough and Stars** 116 Clement; (415) 751-1122.
**Plush Room** 940 Sutter; (415) 885-2800.
**Polly Esther's** 181 Eddy; (415) 885-1977.
**Pow! A Cocktail Lounge** 101 Sixth St; (415) 278-0940.
**Powerhouse** 1347 Folsom; (415) 552-8689.
**Purple Onion** 140 Columbus; (415) 398-8415.
**The Ramp** 855 China Basin; (415) 621-2378.
**Rasselas** 2801 California; (415) 567-5010.
**Red Devil Lounge** 1695 Polk; (415) 921-1695.
**Redwood Room** Clift Hotel, 495 Geary; (415) 775-4700.
**Rick's** 1940 Taraval; (415) 731-8900.
**El Rio** 3158 Mission; (415) 282-3325.
**Ritz-Carlton** 600 Stockton; (415) 296-7465.
**Rose Pistola** 532 Columbus; (415) 399-0499.
**Ruby Skye** 420 Mason; (415) 693-0777.
**Sacrifice** 800 South Van Ness; (415) 641-0990.
**Saloon** 1232 Grant; (415) 989-7666.
**Seals Cove** Pier 33, Embarcadero; (415) 788-4343.
**Shanghai 1930** 133 Steuart; (415) 896-5600.
**Shannon's** 1609 Powell; (415) 982-8898.
**Simple Pleasures Cafe** 3434 Balboa; (415) 387-4022.
**Skip's Tavern** 453 Cortland; (415) 282-3456.
**Slim's** 333 11th St; (415) 522-0333.
**Smiley's** 41 Wharf Rd, Bolinas; (415) 868-1311.
**Someplace Else** 1795 Geary; (415) 440-2180.
**Sound Factory** 525 Harrison; (415) 979-8686.
**South Beach Billiards** 270 Brannan; (415) 764-0389.
**Starlight Room** Drake Hotel, 450 Powell; (415) 395-8595.
**Stars** 555 Golden Gate; (415) 861-7827.
**Storyville** 1751 Fulton; (415) 441-1751.
**The Stud** 399 Ninth St; (415) 252-7883.
**Studio 435** 435 Broadway; (415) 291-0333.
**Sweat Shop** 1943 Mission; (415) 487-1903.
**Tango Tango** 1550 California; (415) 775-0442.
**Tempest** 431 Natoma; (415) 495-1863.
**Ten 15 Folsom** 1015 Folsom; (415) 431-0700.
**330 Ritch** 330 Ritch; (415) 541-9574.
**Tip Top Inn** 3001 Mission; (415) 824-6486.
**The Top** 424 Haight; (415) 864-7386.
**Tongue and Groove** 2513 Van Ness; (415) 928-0404.
**Top of the Mark** Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
**Toronado** 547 Haight; (415) 863-2276.
**Transmission Theater** 314 11th St; (415) 861-6906.
**Trapdoor** 3251 Scott; (415) 776-1928.
**26 Mix** 3024 Mission; (415) 248-1319.
**Up & Down Club** 1151 Folsom; (415) 626-2388.
**Velvet Lounge** 443 Broadway; (415) 788-0228.
**Venue 9** 252 Ninth St; (415) 626-2169.
**Vivande Ristorante** 670 Golden Gate; (415) 673-9245.
**Voodoo Lounge** 2937 Mission; (415) 285-3369.
**Warfield** 982 Market; (415) 775-7722.

### Bay Area

**Ashkenaz** 1317 San Pablo, Berk; (510) 525-5054.
**Baltic** 135 Park Place, Point Richmond; (510) 235-2532.
**Bison Brewing Company** 2598 Telegraph, Berk; (510) 841-7734.
**Blake's** 2367 Telegraph, Berk; (510) 848-0886.
**Bluesville** 131 Broadway, Oakl; (510) 893-6215.
**Caribee Dance Center** 1408 Webster, Oakl; (510) 835-4006.
**Cato's Ale House** 3891 Piedmont, Oakl; (510) 655-3349.
**Club Fusetti** 815 West Francisco, San Rafael; (415) 459-6079.
**Eli's Mile High Club** 3629 MLK Jr Way, Oakl; (510) 655-6661.
**Fourth Street Tavern** 711 Fourth St, San Rafael; (415) 454-4044.
**Freight and Salvage** 1111 Addison, Berk; (510) 548-1761.
**H's Lordships** 199 Seawall, Berk; (510) 843-2733.
**Island Paradise Club** 1436 Webster, Alameda; (510) 865-3225.
**Ivy Room** Solano at San Pablo, Albany; (510) 524-9299.
**Jimmie's VIP Jazz Room** 1731 San Pablo, Oakl; (510) 268-8444.
**Jupiter** 2181 Shattuck, Berk. (510) THE-ROCK.
**Kimball's East** 5800 Shellmound, Emeryville; (510) 658-2555.
**Lindee's Bar and Grill** 2765 Clayton, Concord; (925) 676-7272.
**New George's** 842 Fourth St, San Rafael; (415) 457-1515.
**19 Broadway** 19 Broadway, Fairfax; (415) 459-1091.
**924 Gilman** 924 Gilman, Berk; (510) 525-9926.
**Panache** 639 E. Blithedale, Mill Valley; (415) 388-3493.
**Paramount Theatre** 2025 Broadway, Oakl; (510) 465-6400.
**Pasand Lounge** 2286 Shattuck, Berk; (510) 549-2559.
**La Peña Cultural Center** 3105 Shattuck, Berk; (510) 849-2568.
**Peri's** 29 Broadway, Fairfax; (415) 459-9910.
**Port Lite** 229 Brush, Oakl; (510) 451-0600.
**Starry Plough** 3101 Shattuck, Berk; (510) 841-2082.
**Stork Club** 2330 Telegraph, Oakl; (510) 444-6174.
**Sweetwater** 153 Throckmorton, Mill Valley; (415) 388-2820.
**Tavern Grill** 1448 Burlingame, Burlingame; (415) 344-5692.
**Terrace Lounge** Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
**Veterans Memorial Building** 200 Grand, Oakl; (510) 238-3284.
**White Horse** 6551 Telegraph, Oakl; (510) 652-3820.
**Yoshi's** 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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Crawfish and Corn Beignets with Papaya Lime Dipping Sauce
Demitasse of Crab Chowder
Pancake of Idaho Potato with Smoked Scallops, Prosciutto and Mango Salsa
Skewer of Grilled Lamb Sirloin with Fresh Mint, Tomato and Mustard
Warm Asian Duck Salad with Chopsticks in Petite
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Sauté of Gathered Wild Mushrooms on Baguettes
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## Thursday 7

*From page 83*

### Bay Area

**Greg Brown** *St. John's Presbyterian Church, 2727 College, Berk; (510) 548-1761. 8pm.* CD release party.
**Keni 'El Lebrijano'** *Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.*
**Susan Z** *Fourth Street Tavern. 9:30pm.*

## Dance clubs

**Arabian Nights** *El Rio. 9pm.* With Amira.
**Circuit Breaker** *Fuse, 493 Broadway; 788-2706. 9pm-1:30am.* With Centipede, Joe Rice, and Oze.
**DiscoKitty** *Polly Esther's. 9pm.* '70s and '80s with DJ Chill.
**Eden** *AsiaSF. 10pm.* House, disco, and hip-hop with rotating residents.
**Electrofreq** *354 11th St; 863-5964. 7pm.*
**Elementary** *Movida Lounge, 200 Fillmore; 934-8637. 9pm.* With DJ Sloppy J spinning Jazz, funk, and Latin.
**Faith** *City Nights. 9:30pm, $12.* With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
**Free** *Liquid, 2925 16th St; 790-6594. 10pm-2am.* With DJ Dimitri and guests.
**Fudge** *Sacrifice. 10pm-2am, $3.* JB spins hip-hop.
**Full Circle** *Club 238, 238 Columbus; 339-7899. 10pm-5am.* With residents Norm Stradley and Ben Doren and guest DJ Zakaos.
**Gravity** *Backflip. 10pm, $5.* DJs Reda and Ahmir spin deep grooves and house.
**Groove** *Manhattan Lounge, 699 Market; 399-8305, 10:30pm-2am.* House music with resident Gourachandra and guests.
**Home Music** *Rawhide II, 280 Seventh St; 263-3960. 9pm-2am, $5.* Tech house with residents Nick, Seamus, KI and guest Theorem.
**Kit Kat** *Endup. 10pm-4am, $10.*
**Instrumental** *Sound Factory. 10pm, $5-10.* With Mr. E. and DJ Qwest.
**1984** *Cat Club. 9pm.* '80s music.
**Popscene** *330 Ritch. 10pm-3am, $5.* Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy.
**Reform Skool** *Stud. 10pm, $5.* Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
**Rush** *Bas, 383 Bay; 441-3885. 9pm-2am, $10.* Jungle music with John B, Presha, and Stompa.
**Soulness** *Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am, $3.* DJ Goldmyne and English Steve spin vintage soul and R&B.
**Str8** *Up & Down Club. 10pm-2am, $10.* With Ben Doren and Julius Melendez.
**Sure Shot** *Top. 10pm-2am, $5.* Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
**Uncommon Origins** *Hotel Utah. 9pm.* With Zezer, Charlie Bucket, Just One, Pres, and Paradox.
**Variance** *26 Mix. 9pm-2am.* Downtempo, deep house, and drum 'n' bass.
**What Da Funk** *Nickie's BBQ. 9pm-2am.* DJ Motion Potion spins old-school funk and rare grooves.

### Bay Area

**Beatdown** *Blake's. 9:30pm, $5.* With DJs Delon, Add One, and Yamu spinning dance music.
**Dedicated Followers of Fashion** *Ruby Room, 132 14th St, Oakl; (510) 444-7224. 10pm-2am.* Pop music.
**Grateful Dead DJ Nite** *Aslikenaz. 10pm, $5.* Grateful Dead music spun by Digital Dave.
**Reggae Lounge** *On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, $6.* With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi
**So Many Styles** *Eli's Mile High Club. 8pm.* Funk, soul, and R&B with Styles and Kendread.

## Classical

**New Music Ensemble** *San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 8pm.* The ensemble performs Alden Jenks *Menage*, among other works. Nicole Paiement conducts.
**San Francisco Conservatory of Music students** *San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 4pm.* See Wed/7.
**San Francisco Opera** *War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, $23-165.* The opera performs Richard Strauss' *Der Rosenkavalier*, with Susan Graham in the lead role. Through Sun/10.
**San Francisco Symphony** *Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, $15-80.* The symphony, featuring Garrick Ohlsson on piano, performs a local premiere of Robin Holloway's *Third Concerto for Orchestra* and Brahms *Piano Concerto No. 2 in B-flat major.* Michael Tilson Thomas conducts. Through Sat/9.

## Friday 8

## Rock/blues/hip-hop

**Richard Buckner, Tim Easton** *Bottom of the Hill. 10pm, $12.*
**Jeff Calvin Blues Band** *Blue Lamp. 9:30pm.*
**Critters Buggin', Jon Brion, Matt Chamberlin** *Justice League. 9pm, $10.* Through Fri/8.
**Down in Flames, Pitch Black** *Covered Wagon Saloon. 6pm, $3.*
**Funkanauts** *Pier 23. 10pm.*
**A.C. Gregor** *Skip's Tavern. 9:30pm.* Through Sat/9.
**Greg Jones** *Brainwash. 8pm.*
**Lulu and the Atomics** *Ireland's 32. 9pm.*
**Marginal Prophets, Tang, Lane and the Bad Ass Chicken Bones** *Paradise Lounge. 8:30pm.* With Boomshanka in the upstairs lounge.
**Denise Mininfield and the Anthony Paule Band** *Boom Boom Room. 9:15pm, $7.*
**Johnny Nitro** *Saloon. 9:30pm. Also Sun/10.*
**Tony Perez and Second Hand Smoke** *Saloon. 4pm.*
**Real, InViolet, Julie Dillon** *Hotel Utah. 9pm.*
**Rental** *Last Day Saloon. 9pm.*
**Jonathan Richman, Tegan and Sara** *Slim's. 9pm, $12-14.*
**Virgil Shaw, Sonny Smith, Carleen Beatty** *Noe Valley Ministry. 8:15pm, $10.*
**Shotwell, Pinkos, St. Bushmill's Choir, Downhill Racers** *Kimo's. 9:30pm, $5.*
**Townsmen, Red Elvises** *Tongue and Groove. 9pm.*
**Charles Wheal Band** *Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.*

### Bay Area

**Tom Armstrong** *Ivy Room. 10pm, $5.* With Tom Heyman.
**Daniel Castro Band** *Baltic. 9:15pm.*
**Five Point Plan, Wayside** *Blake's. 9:30pm, $5.*
**Noelle Hampton, Forest Sun** *Fourth Street Tavern. 9:30pm.*
**Ronnie Laws** *Kimball's East. 8 and 10pm, $24-26.* Through Sun/10.
**Mojo Madness** *Eli's Mile High Club. 8pm.*
**Plastic, Tory Anus, White Piano** *Port Lite. 9pm.*
**Plavu** *Stork Club. 9pm.*
**Plus Ones, Fitsners, Cables** *Starry Plough. 9:45pm, $5.*

## Jazz/new music

**Will Bernard** *Bruno's. 9 and 11pm.*
**Black Market Jazz Orchestra** *Top of the Mark. 9pm, $10. Also Sat/9.*
**Lori Carsillo** *Cafe Claude. 7pm.*
**Dick Conte Trio** *Cobalt Tavern. 7pm.*
**Bob Dalpe and the Compass Rose Quartet** *Westin St. Francis Hotel, 335 Powell; 397-7000. 5:30pm.*
**David Grisman Quartet** *Warfield. 8pm, $20-25.*
**Chris Huson** *Moose's. 8pm.*
**Michael LaMacchia Trio** *Cobalt Tavern. 7pm.*
**Al Molina Quintet** *Jazz at Pearl's. 9pm.* Through Sat/9
**Mal Sharpe and Big Money in Jazz** *Enrico's. 8:30pm.*
**Peter Whitehead** *ODC Theater, 3153 17th St; 863-9834. 8pm, $12.* Through Sat/9.
**Wesla Whitfield** *Plush Room. 8pm. $25. Also Sat/9.*

### Bay Area

**Lithium House** *Jupiter. 8pm.*
**Mood Swing Orchestra** *Ashkenaz. 9:30pm, $11.*
**David Sanchez Sextet** *Yoshi's. 8 and 10pm, $20.* Through Sun/10.

## Folk/world/country

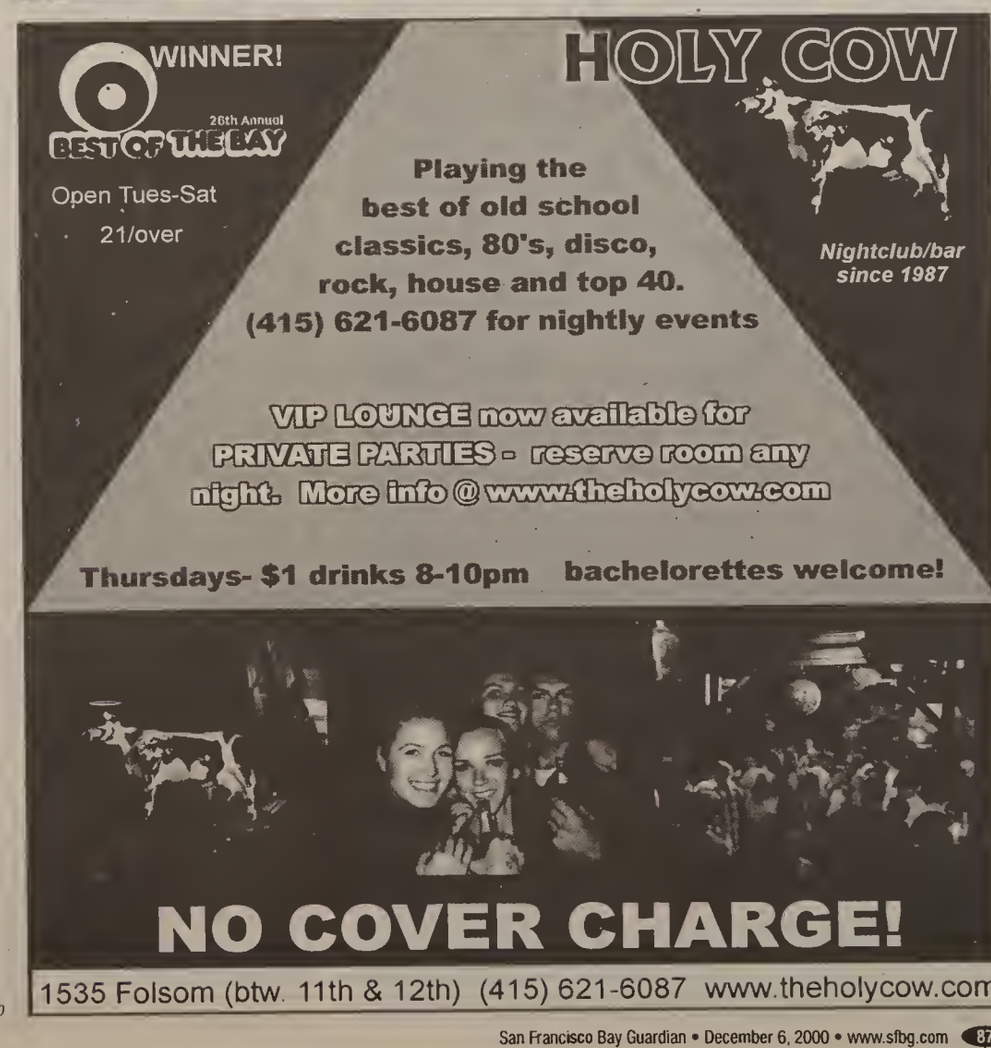
**B-Side Players** *Elbo Room. 10pm, $7.* Through Sat/9.

*Continued on page 90*









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SATURDAY, DECEMBER 23
OOORS 7/SHOW 8 • $45
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Songs For emma

Sun 12/10 9pm $10
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Hammer Lock
Impulse Items

Tues 12/12 Lucifer's Hammer
Dead and Gone
The Gault
The Sun

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12/14
SCHLOSS / FEAR OF SLEEP
BRIAN KENNY FRESNO
12/14 STINKY'S PEEPSHOW
TBA / DUKES OF HAMBURG / THE GOOPS

# twilight world

by Tom Lanoye

## Winter wonderland

It was like a disturbing dream or a sweet, seductive nightmare. There I was, in the middle of the floor at the Fillmore, with nothing but exhibitors' booths all around me. With a booth's worth "free stuff" (CD carrying case, energy bar, magazines, promotional postcards, and flyers) in one hand and a cranberry vodka in the other, I bravely waded through the **Ritual Expo** and its abundance of clothing racks and multimedia displays by the likes of **Storm, Ubiquity Records,** and **ESDJCO.**

Everything was so affordable — the designer tennis shoes, the cargo pants, the coats with detachable sleeves. And I really needed a new pair of shoes, some extra pairs of pants, and an oversize coat for the winter, too. For example, there was this one Triple 5 Soul coat dipped in red-and-white stripes at the bottom that was ill; it was screaming for my chunky, 180-pound frame to try it on. Another table, manned by **Om Records,** was full of hooded sweaters adorned with designs by **Damon Soule.**

In the end, though, the massive selection was disorienting. I ended up dancing to an excellent set by **Jurgen von Knoblauch** of **Jazzanova** before breaking out empty-handed. The Ritual Expo had plenty of good deals and an innovative, if slightly redundant, concept (don't the Gap on Market Street and Amoeba Music on Haight Street host DJs?), but there were too many options to sort through.

My experience there summed up my first year in San Francisco. On the one hand, there are clubs I go to just to have fun, where new musical experiences are secondary to quality entertainment and hanging out with friends. Then there are the shows I attend simply to see great artists, such as the **Okayplayer Tour** and its revue of MCs: **Guru, Talib Kweli, Dead Prez, Slum Village, Bahamadia, Jaguar, Fat Cat,** and several surprise guests, in addition to R&B duo the **Jazzyfatnastees,** all backed by the ever present **Roots** and hosted by **Black Thought.** That was definitely one of the best concerts I've seen all year, thanks to the excellent sets the performers turned in and the distinctive voices each brought.

And then there are the dozens of clubs going on every night, all arranged around a different theme, featuring scores of DJs who spin subtle variations on the prototypical house, jungle, techno, trance, hip-hop, funk, dub, or breakbeat set. You see familiar and new faces at every club, waiting to be approached or remembered. Sometimes the San Francisco club scene is a wonderland of sight and sound; other times it resembles a massive shopping bazaar, offering multiple ways to spend your money. But its multitudinous, multilayered nature can be very confusing.

The club guides I've seen — **Flyer, Free, Sensory Guide** — help to a certain extent. They're packaged in a convenient pocket-size format, and if you're on the town, they definitely come in handy. But so many of the most interesting events are announced on a moment's notice, or a few days beforehand, and are too haphazardly organized for inclusion in a monthly zine.

I found out about the after party for the Okayplayer tour from an e-mail that was forwarded to me by *Bay Guardian* writer and *East Bay Express* columnist **Sylvia W. Chan** (good lookin' out). It was held in Emeryville, of all places, at **FM Studios.** When I walked in, all I could see on the walls were platinum and gold plaques and album covers of '80s Oaktown stars like **En Vogue, Tony Toni Toné, Timex Social Club,** and **Club Nouveau.**

I found the ladies in attendance, dressed to the nines, even better than the decorations. I arrived relatively early, so there weren't many people on the dance floor, but that didn't stop all the girls from dancing to the sounds of **Common, Afu-Ra,** and **A Tribe Called Quest,** all expertly manipulated by the **Local 1200** DJs. Unfortunately it wasn't long before there was a gang of brothers in the house, and the male-female ratio got all fucked up.

Taking a breather, I walked in the lobby and chopped it up with **DJ Riddm,** owner of **Funky Riddms Records.** From what I've heard, he's been a presence on the local crate-diggin' scene for several years and just recently opened his store in Berkeley to take advantage of his huge collection, as well as offer an alternative to nearby megastores like Amoeba and Rasputin Records. So, being an amateur hobbyist myself, I wondered what kind of records he had.

"Do you got the **Pete Rock** remix of 'Shut 'Em Down'?" I asked.

"Yes, we have two copies of that," he told me. Cool! So I asked him how much they cost.

"We're selling them for $20 each," he answered.

Twenty bucks?!! Defending himself, he claimed he "could sell them for a lot more on eBay."

Now, to be fair, I'm definitely not out to begrudge a cat simply trying to get a new business off the ground by catering to the scores of amateur and professional DJs hungry for old-school hip-hop. But $20 is a lot of money for a 12-inch single released in 1992.

• • •

Pick up **Company Flow** "DPA"/**Cannibal Ox** "Iron Galaxy" (Def Jux). This double single is pure next shit and an excellent preview of Cannibal Ox's and **El-P**'s forthcoming work.

**Creative Music Thursdays** Free jazz, lapboard electronics, and other experimental noises in a provocative listening atmosphere. Thurs/7 brings **Lords of Outland.** *8 p.m., Luggage Store Gallery, 1007 Market, S.F. $6–$10, depending on what's in your wallet. (415) 255-5971.*

**Future Primitive Soundsession** I didn't want to mention this, because big crowds make me uncomfortable. But you should check out this world-famous showcase of turntable dance music; **Rob Swift** is one of its many participants. *Thurs/15, Bas, 383 Bay, S.F. Call for time and price. (415) 905-8868.*

*Get warmed up at mitigate26@hotmail.com.*


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DJs Billy Vidal & Guests

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12/9 TRU STAR ENTERTAINMENT PRESENTS
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Friday December 8
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Saturday December 9
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REGGAE 10-2am

Sunday December 10
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# Concert Update sfbg.com

## this week

For complete calendar of shows this week see music listings.

**THE WHITE STRIPES**
12/7 Bottom of the Hill

**AQUABATS**
**BLUE MEANIES**
**TSUNAMI BOMB**
12/7 Slim's

**BOX SET**
**HOT TUNA**
**JACK CASADY**
**JORMA KAUKONEN**
12/7 The Fillmore

**JONATHAN RICHMAN**
**TEGAN & SARA**
12/8/ Slim's

**A.F.I.**
**RANCID**
**THE DISTILLERS**
12/9 The Warfield

**ROCKAPELLA**
12/10 Great American Music Hall

**ST. GERMAIN**
12/11 Bimbo's

**JOHN WESLEY HARDING**
**THE RADICAL GENTLEMAN**
**CHRISTY MCWILSON**
12/11 Great American Music Hall

**PINK MARTINI**
12/12 Great American Music Hall

**AIMEE MANN**
**GRANT PHILLIPS**
12/12 The Fillmore

## coming up

**JOE JACKSON**
**JOHN HIATT**
12/13 Masonic Auditorium

**SAMIAM**
**WESTON**
12/13 Bottom of the Hill

**TAJ MAHAL & THE PHANTOM BLUES BAND**
12/13 The FIllmore

**GREEN DAY**
**PAPA ROACH**
**A.F.I.**
**DEFTONES**
**DISTURBED**
12/15 Bill GrahamCivic AuditoriumHall

**EVERCLEAR**
**HOOTIE & THE BLOWFISH**
**NELLY FURTADO**
**FASTBALL**
12/15 The Warfield

**CAUSTIC RESIN**
**GAZA STRIPPERS**
12/16 Bottom of the Hill

**LOS LOBOS**
12/15-6 The Filmore

**CRAZY TOWN**
**SHUVEL**
**SLAVES ON DOPE**
12/17 Slim's

**DAN HICKS & THE HOT LICKS**
12/21 Great American Music Hall

**THE BLASTERS**
12/23 Slim's

**K-CI & JO JO**
12/22 The Warfeild

**YAZAWA**
12/23 The Fillmore

**NEW YEAR'S EVE AT BIMBO'S**
**CASINO ROYALE**
**THE JIMMY BOND ORCHESTRA**
12/31 Bimbo's

**RICHARD ASHCROFT**
2/5/01 Bimbo's

**WILLIE NELSON**
2/21/01-2/22/01 The FIllmore

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Friday December 8th — FRIDAY, DECEMBER 8TH — 1ST ANNUAL EDWARDIAN BALL — MUSIC AND THEATRE BY ROSIN COVEN FEATURING A LIVE PERFORMANCE OF EDWARD GOREY'S "THE GASHLYCRUMB TINIES" WITH SPECIAL GUESTS PUPPETS AND PIE FIRE SPECTACLE BY KALICO AND INDIGO ATMOSPHERE BY RANDLEABRA — TWO DOLLARS OFF WITH COSTUME
Saturday 10pm — Eklektic — Electric: Juju * Slip * Freya — Hectric: Eyephunk vs. Hektic * Adam & Anon (Eyephunk) * Felix The Dog & Clockwork
Tuesday 9pm — Fury

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Thurs December 7 $4
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Fri December 8 $7
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# music calendar

## Friday 8

*From page 87*

**Los Cenzontles, Artemsia Brass Quartet** *Berkeley BART Plaza, Shattuck at Center, Berk; (510) 549-2230. 5pm.*
**Culann's Hounds** *Plough and Stars. 7pm.*
**Gregory James** *26 Mix. 5pm.*
**Josh Jones Quartet** *Eastside West. 9pm.*
**Keylime Pie** *Johnny Foley's. 9pm.*
**Ken Kingsbury and Acoustic Sun** *Circadia. 8pm, $3.*
**Rolando Morales** *Butterfly. 10pm.*
**RebbeSoul** *Clarion Music Center, 816 Sacramento; 391-1317. 8pm, $11.* With Tim Bolling and John Waller.

### Bay Area

**'Parranda Navideña'** *La Pena Cultural Center. 8:30pm, $10-12.* See 8 Days a Week, page 78.
**Dave Thom Band** *19 Broadway. 9:30pm.*
**Ian Tyson** *Freight and Salvage. 8pm, $17.50-18.50.*

## Dance clubs

**Activate** *Manhattan Lounge, 699 Market; 552-1346. 5-10pm.* Kylen, Brian Cox, and Chameleon spin techno.
**Assimilate 2000** *Cat Club. 9:30pm-3am.* With DJs Damon and Viper.
**Backflip** *10pm-2am, $5.* House music.
**Candy** *Sacrifice. 10pm-2am, $5.* Hip-hop, rock, and new wave with Spin and Grand T.
**Club Nzinga** *El Rio. 9pm, $7.* World beat with DJ Ruiz.
**Cymbiosis** *Movida Lounge, 200 Fillmore; 934-8637. 7pm.* Jazz, salsa, and funk.
**Fag Fridays** *Endup. 10pm-5:30am, $8.* With Rolo, Ruben Mancias, and Blackstone.
**Far East** *Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, $5.* House and 2-step with Paul Craven and guests.
**Fogfest** *An Sibin, 1176 Sutter; 929-1992. 6-9pm.* With Deepfrog, Zeremy, and Smurx.
**Garage** *1028 Geary; 430-2169, ext. 9183. 10pm.* House music with residents James Reed and Mone.
**House Beautiful** *Sno-Drift, 1830 Third St; 431-4766. 10pm-4am.*
**Ibiza** *Club NV, 525 Howard; 339-8686. 9:30pm.* R&B, Top 40, and salsa.
**Imperial Dub Dance Party** *Club Six. 10pm, $10-12.* With Dubtribe Sound System.
**Into the Sound** *Rawhide II, 280 Seventh St; 820-1555. 621-1197.* With Huggy and Matthew.
**Lava Lounge** *Iron Horse, 19 Maiden Lane; 789-7899. 10:30pm.* Brazilian, reggae, house, and R&B.
**Life** *VSF, 278 11th St, 210-8633. 10pm-2am.* Soul, R&B, club classics, and grooves.
**Mandala** *Amoeba Music, 1855 Haight; 831-1200. 7:30-10pm.*
**Metronome Ballroom** *1830 17th St; 252-9000. 9pm-midnight, $6-8.* Ballroom dance party.
**Mission K.O.** *26 Mix. 9pm-2am.* House music with Grey-V and Val.
**Mosaic** *Joypad, 78 Minna; 789-7690. 10pm-2am.* Electronic music with residents and guests Twerk, Ian Raikow, and Jon Santos.
**Nikita** *Ten 15 Folsom. 10pm, $15.* With rotating DJs.
**Sequence** *Glas Kat. 10pm-2am.* With RTigger, Bruce, Switch, and rotating residents.
**Square** *Ruby Skye. 9pm-3am.* House music with rotating DJs.
**Twice as Nice** *111 Minna St. 9pm-2am, $7-10.* With Cool Chris, Tom Thump, Romanowski, M3, and Wicked E.
**Upsetter** *Mad Dog in the Fog. 10pm.* With Erin, Shawn, and friends.
**Wisdom** *Nickie's BBQ. 9pm-2am.* Wisdom spins funk and soul classics.
**X** *City Nights. 10pm.* With David Garcia and RKTech.
**XL** *Manhattan Lounge, 699 Market; 764-6922. 9pm-2am.* With resident Repete.

### Bay Area

**Baja Fridays** *Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, $5.* With Caesar Garcia and Paolo Vincenti.
**Club Fusetti** *10pm.* Live Brazilian music with Nobody from Ipanema.
**400 Club** *400 29th St, Oakl; (510) 261-1108. 9pm-2am.* DJ dancing.
**In the Mix** *Temple Bar, 984 University; (510) 548-9888. 9:30pm.* Hip-hop, R&B, dancehall, and house.
**Ruby Room** *132 14th St, Oakl; (510) 444-7224. 10pm-2am.* '70s and '80s glam, rock, and pop music.

*Continued on page 93*

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26MIX
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Tuesday though Saturday five until nine
Mexican beer, Margaritas, Well and Draft
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Wed 6th "LITHIUM LOUNGE" Shan Kenner, Andy Woodhouse, Chess Smith & special weekly guests create and manipulate live drum -n- bass, free-form, and jazz for some very seriously groovy, out-there shit! Two sets at 10:30 & 11:30 $3

Thur 7th "VARIANCE" Join DJs Brent Northey, Mark Sires, Brian Schmitt, and Paul Harbison in an evolving experience of Downtempo, Deep House, and Drum & Bass. 9-2, NO COVER

Fri 8th "GREGORY JAMES HAPPY HOUR" A smooth melange of Brazilian and African rhythms, jazz melodies and the fire of flamenco and rock. Live, 8-10, NO COVER
"MISSION K.O." Grey-V Vs. Val
DJs tag team one style versus another making for some great dancefloor energy. 10-2. $5, Free B 4 10:30

Sat 9th "3DOWN" M3 and Mauricio deliver sexy dancefloor energy with saucy house and powerful beats. Guest DJs IZ and Mad Marge 9-2, $6, Free B4 10

Sun 10th "SUSHI SUNDAYS" A gathering for girls at 26MIX. Resident DJ GRAY with rotating DJs Olga T., Anita Lofton, Sharon Buck, C-Ladany, and D-Funk. Come chill with us at a warm social with great music, hot drinks, and beautiful women, like you. Boys welcome, but only if they behave. 3:30 PM to 10 PM, $5

Mon 11th "TRANQUILLITY BASE" Experimental ambient collage music and visuals for the ultra-civilized 9-2 No Cover

Tue 12th "DOWN THERE" Join residents DJs MONKEY & STEF and special guests for a super chill, uber-cool night of hip-hop, down-tempo, and funk. 9-2, no cover more info @ www.vinylexchange.com/downthere

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John Newby

Fri 12/8
9PM The Real
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Julie Dillon

Sat 12/9
9PM Me First
The Kirby Grips
The Flipsides

Sun 12/10
7PM Lisa Q&M
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Last Model Citizen

Mon 12/11
Open Mic W/ Dayla Soul
7:30 Sign Ups FREE

Tues 12/12
8:30pm Sezg
Tom Carns
Odessa Chen

UPCOMING:
12/13 Misfire, Goh
12/15 Heather Combs CD Release Party, Veronica Lustre
12/16 The Mother Truckers, Joe Buck
12/17 Zachary Ross & Desolation Angels, Luce, P.C. Munoz
12/19 Beth Waters Band, Natasha, Vanessa Lowe, Shelly Doty (solo)

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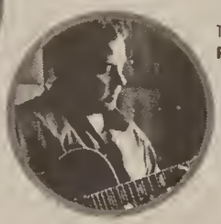
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## Friday 8

*From page 90*

### Classical

**Chancel Choir and Orchestra** *Calvary Presbyterian Church, 2515 Fillmore; 346-3832. 8pm.* The choir performs a concert, "The Life and Music of J.S. Bach," in honor of the 250th anniversary of the composer's death.
**Mirage Ensemble** *St. Matthew's Lutheran Church, 3281 16th St; (510) 595-4691. 8pm, $8-12.* The chamber music trio performs a program, "First Works," that features compositions by Schubert, Mozart, Spohr, Lachner, and Herrmann.
**San Francisco Symphony** *Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, $15-80.* Through Sat/9. See Thurs/7.

#### Bay Area

**Dominican University of California Players** *Dominican University of California, 50 Acacia, San Rafael; (415) 673-3131. 7:30pm, $3-12.* The students perform an opera by Robert L. Weiss that combines three works by Chekbov: *The Proposal, The Jubilee,* and *The Bear.* Through Sun/10.

## saturday 9

### Rock/blues/hip-hop

**Amazing Embarassonics** *El Rio. 10pm, $5.*
**Will Bernard** *Amoeba Music, 1855 Haight; 831-1200. 2pm.*
**Birdsaw, Th'understone, Kowalskis, Simon Stinger** *Paradise Lounge. 9pm.*
**Johnny Fabulous** *Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.*
**A.C. Gregor** *Skip's Tavern. 9:30pm.*
**Jethro Jeremiah** *Pier 23. 10pm.*
**Me First, Kirby Grips, Flipsides** *Hotel Utah. 9pm.*
**Barry 'the Fish' Melton Band** *Saloon. 9:30pm.*
**Nightflight** *Mad Dog in the Fog. 10pm.*
**Ramona the Pest, Yuji Dniki** *Bottom of the Hill. 10pm, $7.*
**Rancid, A.F.I., Distillers** *Warfield. 8pm, $14.99.*
**Rocinate** *Brainwash. 8pm.*
**Andy Santana and the West Coast Playboys** *Blue Lamp. 9:30pm.*
**Songs for Emma, Pinkos, St. Bushmill's Choir, Black Kali Ma** *Covered Wagon Saloon. 9pm, $6.*
**Finis Tasby** *Boom Boom Room. 9:15pm, $10.*
**Vinyl** *Last Day Saloon. 9pm, $10.*
**Dave Workman** *Saloon. 4pm.*

#### Bay Area

**Rhonda Benin and Soulful Strut** *Baltic. 9:15pm, $5.*
**Blurt, Stress Family Robinson, Revs** *Port Lite. 9pm.*
**Jimmy Dewrance Band** *Ivy Room. 10pm, $5.*
**Eli's All-Stars** *Eli's Mile High Club. 8pm.*
**Ronnie Laws** *Kimball's East. 8 and 10pm, $24-26.* Through Sun/10.
**Living Daylights** *19 Broadway. 10pm, $10.*
**Mover, Natives** *Starry Plough. 9:30pm.*
**Rollin' In the Hay** *Fourth Street Tavern. 9:30pm.*
**Slaptones, Orquesta del Sol** *Blake's. 9:30pm, $5.*

### Jazz/new music

**Green Street Trio** *Cafe Claude. 7pm.*
**Bo Grumpus** *Atlas Cafe. 4pm.*
**Jeanne Hoffman and Don Bennett** *Moose's. 8pm. Also Tues/12.*
**Calvin Keys Trio** *Enrico's. 8:30pm.*
**Mr. Lucky** *Simple Pleasures Cafe. 8pm.*
**Al Molina Quintet** *Jazz at Pearl's. 9pm.* Through Sat/9
**BJ Papa** *Cafe Prague, 584 Pacific; 433-3811. 9:30pm.*
**Suzanne Pittson** *Circadia. 8pm, $3.*
**Beebe Price** *Harry's on Fillmore, 2020 Fillmore; 921-1000. 9pm, $3.*
**Marcus Shelby Orchestra** *Butterfly. 10pm.*
**Jeremy Steinkoler Trio, Joy of Jazz** *San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm.*
**Peter Whitehead** *ODC Theater, 3153 17th St; 863-9834. 8pm, $12.*

#### Bay Area

**Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes** *Anna's, 1801 University, Berk; (510) 849-2662. 8pm.*
**Dn Trio** *Jupiter. 8pm.*
**David Sanchez Sextet** *Yoshi's. 8 and 10pm, $20.* Through Sun/10.

### Folk/world/country

**B-Side Players** *Elbo Room. 10pm, $7.* Through Sat/9.
**Cronan** *Plough and Stars. 7pm.*
**Everton Blender, Richie Spice, Alpheus** *Justice League. 9pm.*
**Ben Krames Quartet** *Eastside West. 9pm.*
**William Morin** *Peña del Sur. 8pm, $6.*
**Sun Kings** *Johnny Foley's. 9pm.*

#### Bay Area

**Robin Flower and Libby McLaren** *Freight and Salvage. 8pm, $16.50-17.50.*
**Ira Levin** *Judy Davis Studio, 5451 College, Rockridge; (510) 527-6348, ext 2. 8pm.* CD release party.
**Magnolia Sisters** *Ashkenaz. 9:30pm, $13-14.*
**pickPocket Ensemble** *Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.*
**Piedmont Bluegrass and Jam** *Cato's Ale House. 6pm.*
**Tatamonk** *La Peña Cultural Center. 8pm, $12-15.* Through Sun/10.

### Dance clubs

**Backflip** *10pm-2am, $5.* House music.
**Basta** *Amnesia. 10pm-2am.* Atmospheric electronic music with TripRob, and Subra.
**La Belle Epoque** *Top. 10pm-2am.* Drum 'n' bass and 2-step with Mateo, and WishFM.
**Contrast** *Blind Tiger, 787 Broadway; 788-4020. 10pm-2am.* House music.
**Eklektic** *Cat Club. 10pm-3am.* Drum 'n' bass with rotating residents.
**Fogfest** *An Sibin, 1176 Sutter; 929-1992. 8pm-2am, $3.* With Deepfrog, Zeremy, and Smurx.
**Future Roots** *Movida Lounge, 200 Fillmore; 934-8637. 9pm.* With Kevin and Huckster.
**Groove Kitty** *Glas Kat. 9:30pm-2am.* House music, trip-hop, and rare grooves with residents.
**Hit Parade** *Nickie's BBQ. 9pm-2am.* Kevin and George spin disco, funk, and soul.
**House and Groove** *Temple Bar, 600 Polk; 979-9994. 9pm-2am.* With Beetroot, Spork, Conormac, Aqua Funk, and guests.
**Lifted Soul** *HiFi. 9pm.* Deep house with Dwight Johnson.
**Menagerie** *Club Six. 10pm-2am.* R&B and house with JB, Mike, Chris, and guests.
**Metronome Ballroom** *1830 17th St; 252-9000. 9pm-midnight, $6-8.* Argentine tango party.
**Opus** *Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm-2am, $10.* Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.
**Other Whirled** *Endup. 6am-4pm.* With Nobel, Vince, Christine, and Daniel.
**Oushaya** *VSF, 278 11th St; (800) 581-2107. 9pm-2am, $15.*
**Release** *Ten 15 Folsom. 10pm, $20.*
**Remedy** *Big Heart City. 9pm-4am.* House, soul, and R&B.
**San Francisco** *354 11th St; 863-5964. 9pm.* With rotating residents Lele, Dano, JZ., David Coleman, and Sen-sei.
**San Fiasco** *Tongue and Groove. 9pm, $7.* Reggae, dancehall, and hip-hop with Papi Coco, Jahyzer, and Papa Joe.
**Speed** *1028 Geary; 430-2190 ext. 1374. 9pm-2am.* Hip-hop, R&B, and soul with Mind Motion and Franzen.
**Subterra** *Ten 15 Folsom. 10pm-6am.* With resident Tom Thump.
**Sub Zero** *Sno-Drift, 1830 Third St; 431-4766. 10:30pm-4am.* House and UK garage with resident Sean Ferguson and guest Mark Farina.
**Supastar** *Sacrifice. 10pm-2am, $5.* With local DJs.
**Three Down** *26 Mix. 9pm-2am, $5.* House music with M3 and Mauricio.
**Universe** *Club Townsend. 10pm-4am, $14.* House music with David Harness.

#### Bay Area

**400 Club** *400 29th St, Oakl; (510) 261-1108. 9pm-2am.* DJ dancing.
**Gravity** *Club Fusetti. 10pm.* Funk, R&B, soul, and house.
**Platforms** *Zazoos, 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317. 9:30pm.*
**Rimshot** *Bench and Bar, 120 11th St; (510) 839-0580. 9pm, $6-8.* With Mulatto E., Chris

*Continued on page 95*

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Friday 12/8
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Rolando Morales 11pm

Saturday 12/9
DJ Label 6-10
Marcus Shelby Jazz Orchestra 11pm

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FRI 12/15 THRU SUN 12/17 — Pat Martino & Friends featuring Joey DeFrancesco on organ & Billy Hart on drums



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## Saturday 9

*From page 93*

Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

### Classical

**Kemal Gekic** *Herbst Theatre, 401 Van Ness; 392-4400. 7:30pm, $25-35.* The Croatian pianist makes his local debut with a recital of works by Handel, Beethoven, Chopin, and other composers.
**San Francisco Conservatory of Music students** *San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 2pm.* The conservatory's students perform Humperdinck's *Hansel and Gretel.* Through Sun/10.
**San Francisco Opera** *War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, $23-165.* Through Jan 14. See Wed/6.
**San Francisco Symphony** *Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, $15-80.* See Thurs/7.

### Bay Area

**Dominican University of California Players** *Dominican University of California, 50 Acacia, San Rafael; (415) 673-3131. 7:30pm, $3-12.* Through Sun/10. See Fri/8.

## sunday 10

### Rock/blues/hip-hop

**Antiseen, Hammerlock, Impulse Items** *Covered Wagon Saloon. 9:30pm.* See 8 Days a Week, page 78.
**Blue on Green** *Ireland's 32. 9pm.*
**Blues jam** *Blue Lamp. 9:30pm.* With Pimp Daddy Jesus.
**Count Dante, Hail Marys, Pinkos** *Paradise Lounge. 8pm.* With DJ Sweaty Betty, and the Rock 'n' Roller Girls.
**Lisa Q and M, Flowers for Delia, Last Model Citizen** *Hotel Utah. 8:30pm.*
**Marshall Crenshaw** *The Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, $20.* With DJ Sugar.
**Dan Damon** *Bethany United Methodist Church, 1268 Sanchez; 647-8393. 4pm, $10.*
**Dogstar, Bottlefly** *Slim's. 8pm, $15.*
**Regi Harvey's blues jam** *Skip's Tavern. 4pm.* With Thunder Blue.
**Charles McNeal, Combustion** *Pier 23. 4pm.*
**Kill the Messenger, Time and Matta, Third Degree** *Cafe du Nord. 9pm, $5.*
**King Perkoff Band** *Saloon. 9:30pm.*
**Robie Del Mar, Camper van Chadbourne** *Make-Out Room. 8:30pm, $6.*
**Rockapella** *Great American Music Hall. 8pm, $17.50.*
**Starlight Mints, Hannah Marcus, Selby Tigers, One Time Angels** *Bottom of the Hill. 4:30pm, $7.* With all-you-can-eat BBQ at 4pm.

### Bay Area

**Cosmic Mercy, Heavy Petting Zoo** *Blake's. 9:30pm, $3.*
**Steve Freund Band** *Ivy Room. 10pm, $5.*
**Ronnie Laws** *Kimball's East. 8 and 10pm, $24-26.* Through Sun/10.
**Brad Russell-Joel Behrman Quartet** *Fourth Street Tavern. 9:30pm.*

### Jazz/new music

**Mike Greensill** *Moose's. 7:30pm.* With guests.
**Love Motel** *Rassellas. 6pm.*
**Dave Mathews** *Enrico's. 7pm.*
**Beebe Price** *Boom Boom Room. 9:15pm, $3.*
**Bill Travis Orchestra** *Top of the Mark. 8:30pm, $6.*

### Bay Area

**Argonauta, Dori and Dave** *19 Broadway. 4:30pm.*
**Jazz jam session** *Bluesville. 8pm.*
**Mark Little** *Plymouth United Church of Christ, 424 Monte Vista, Oakl; (510) 654-5300. 11am.*
**David Sanchez Sextet** *Yoshi's. 2 and 8pm, $5-20.*

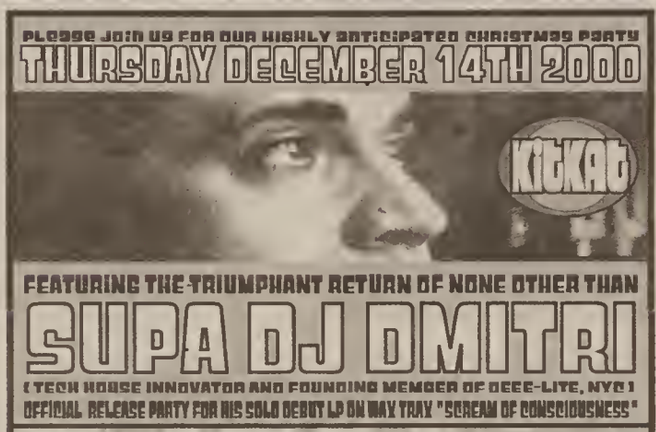
### Folk/world/country

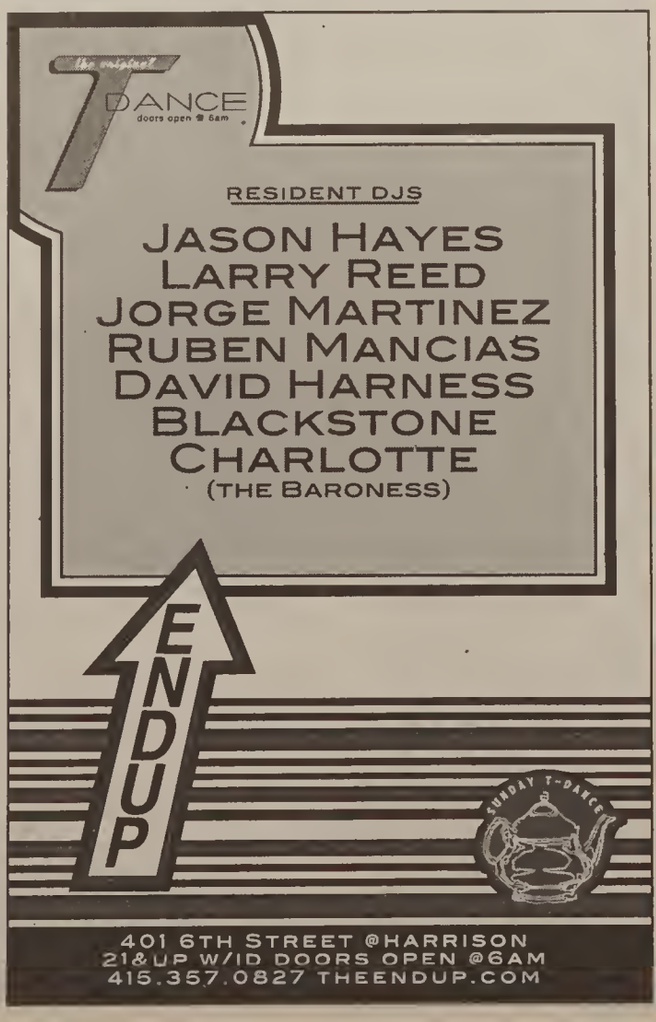
**'Ceili'** *United Irish Cultural Center, 2700 45th Ave; 661-0351. 7-10pm.*
**L'Chaim Klezmer Ensemble** *Old First Church. 4pm, $7-9.*

*Continued on page 97*










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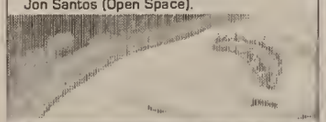
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09:00pm-02:00am Transcinema presents this monthly showcase of A/V performance art with the debut of German net-art duo Station Rosa who turn multimedia jam sessions into a cyberspace spectacle.
Station Rosa will be joined by San Francisco visual/kinetic performance ensembles: Punch (12/9) and TEST: (12/10)

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## Sunday 10

*From page 95*

**Seislùn** *Plough and Stars. 7pm.* With Kieran Marsen, Michael Stack, and Richard Mandel.

### Bay Area

**Magnolia Sisters** *Freight and Salvage. 8pm, $14.50-15.50.*
**Obeyjah** *Ashkenaz. 9pm, $8.* With Princess'd and Village Culture.
**Open mic** *Stork Club. 9pm.*
**'Starry Session'** *Starry Plough. 8pm.* With Shay Black.
**Tatamonk** *La Peña Cultural Center. 8pm, $12-15.* Through Sun/10.
**Waikiki Steel Works** *Cato's Ale House. 6pm.*

## Dance clubs

**Bionic** *Top. 10pm-2am.* With Solar, Mark E. Quark, and 1z.
**Dub Mission** *Elbo Room. 9pm, $5.* Dub and roots with DJs Ludichris, and J-Boogie.
**Energy** *Holy Cow. 9pm.* Funky house with Norman Stradley, Pablo, and Demilo.
**Fallout** *Cellar. 8pm-2am, $6-10.* Jungle.
**Gasoline** *Stud. 10pm-3am, $5.* With resident DJs Enemy, Tom Silk, and Pete Stall spinning hard house, hard-NRG, and techno.
**Homestyle: The Integration Project** *2174 Market; 595-9959. 9pm.* Urban music, social dancing, and jam sessions.
**Magnitude B.O** *N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am.* With Jack Rojo, Lambchop, Shawn Perry, and Derek.
**Chill Out Crew** *Mad Dog in the Fog. 3pm.* With DJs Blitz and Tabla Del Fi.
**Metronome Ballroom** *1830 17th St; 252-9000. 5-8pm, $5.* Jitterbug dance party. *8-11pm, $5-8.* Salsa night.
**Pleasuredome** *Club Townsend. 9pm-3:30am, $7.* With Neil Lewis and Michael Mangiaforte.
**Rebirth** *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
**Reggae Sundaze** *Nickie's BBQ. 9pm-2am.* Ras David I spins reggae.
**Sixxteen** *Cat Club. 10pm.* Rock 'n' roll.
**Spundae** *Ten 15 Folsom. 10pm-5:30am, $5.* With rotating DJs.
**Stargate** *City Nights. 9pm-2:30am, $12-15.* Trance, techno, house, and jungle with Thomas Trouble and others.
**Stone Cold Chillin'** *Movida Lounge, 200 Fillmore; 934-8637. 6pm.* With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.
**Sushi** *26 Mix. 3:30-10pm, $5.* Girls club with resident DJ Gray.
**T-Dance** *Endup. 6am-2am.* With resident DJs.
**Testpress Sundays** *Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, $3.* Drum 'n' bass and 2-step.
**Tonic** *HiFi. 9pm-2am, $7.* House music with Eric Erickson and Carlitos.
**Tripp** *Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, $5-8.* With rotating residents.

### Bay Area

**Club Fusetti** *10pm.* World beat, reggae, and house with Ruben.
**400 Club** *400 29th St, Oakl; (510) 261-1108. 9pm-2am.* Salsa.
**Oakland Reggae Sundays** *Eli's Mile High Club. 8pm.* With DJ Namane and guests.

## Classical

**CMP and ICYMP fall concert** *Community Music Center, 544 Capp; 647-6015. 1pm.* The students of the center's Comprehensive Musicianship Program and its Inner City Young Musicians Program give a recital.
**St. Mary's Cathedral Choir** *St. Mary's Cathedral, 1111 Gough; 567-2020 ext 213. 3:30pm.* The choir sings advent lessons, and carols.
**San Francisco Conservatory of Music students** *San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 2pm.* See Sat/9.
**San Francisco Opera** *War Memorial Opera House, 301 Van Ness; 864-3330. 1:30pm, $23-165.* See Thurs/7.
**Streetside Brass** *St. Francis of Assisi, 610 Vallejo; 983-0405. 4pm.* The ensemble makes its debut with a concert of works by Couperin, Gabrieli, Bruckner, and others.

### Bay Area

**East Bay Festival Chorus** *Lakeshore Avenue Baptist Church, 3534 Lakeshore, Oakl; (510) 682-7178. 6pm.* The Chorus celebrates its 10th year with a holiday performance of Handel's *Messiah.*
**Crowden School students** *Crowden School, 1475 Rose, Berk; (510) 559-6910. 4pm, $10.* The students, along with cellist Bonnie Hampton, perform chamber music in this second annual tribute to Colin Hampton.
**Dominican University of California Players** *Dominican University of California, 50 Acacia, San Rafael; (415) 673-3131. 2pm, $3-12.* See Fri/8.
**Nova Trio** *MusicSources, 1000 Alameda, Berk; (510) 528-1685. 5pm, $15-18.* Daryl Silberman, Madelaine Prager, and Monica Scott perform an all-Bach concert.
**San Francisco Lyric Chorus** *St. Stephens Church, 3 Bay View, Belvedere; (4150 775-5111. 7pm, $12-15.* The chorus performs Tomás Luis de Victoria's *Requiem* and *Ave Maria* and Claudio Monteverdi's *Messa a 4 voci.*
**Symphonic Band** *College of Marin, 835 College, Kentfield; (415) 485-9460. 2:30pm.* The 60-piece symphonic wind ensemble performs a concert of works by Bach, Jean Sibellus, and Saint-Saens, among others.

## monday 11

## Rock/blues/hip-hop

**Bachelors** *Saloon. 9:30pm.*
**Ian Brennan Show** *Brainwash. 9pm.*
**Catch 22, Sum 41, Bowling for Soup** *Slim's. 8pm, $10.*
**Charming Hostess, Faun Fables, Fred Frith, Hostess Trio, Peoples Bizarre** *Bottom of the Hill. 9pm, $10.*
**Double U, Bermuda Triangle Service** *Make-Out Room. 8:30pm, $6.*
**Ed Early's Funk Band** *Boom Boom Room. 9:15pm, $3.*
**John Wesley Harding and the Radical Gentlemen** *Great American Music Hall. 9pm, $12.* See 8 Days a Week, page 78.
**Pat McGee Band, Dana Jensen** *Last Day Saloon. 9pm, $6.*
**Open mic** *Hotel Utah. 7:30pm.* With Dayla Soul.
**Open mic** *Skip's Tavern. 7pm.* With Regi Harvey.
**Replicants** *Kimo's. 9:30pm.*
**St. Germain** *Bimbo's 365 Club. 9pm, $20-22.*
**Kelley Stoltz and friends** *Cafe du Nord. 10pm, $5.*
**Tea Leaf Green** *Elbo Room. 9pm, $4.*

### Bay Area

**'Blue Monday Jam'** *Blake's. 9:30pm, $3.* With the Steve Gannon Band.
**Green Eggs and Schramm** *Fourth Street Tavern. 9:30pm.*
**Country Pete McGill and friends** *A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.*

## Jazz/new music

**Hal Bigler** *San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm.*
**Ezra Gale Trio** *North Star Restaurant, 288 Connecticut; 551-9840. 6pm.*
**Kevin Gibbs and Ruth Davies** *Moose's. 8pm.*
**Yuko Hata** *Yugen's Noh Space, 2840 Mariposa; 621-0507. 8pm, $10-15.* With Larry Vuckovich and Chuck Metcalf.
**Beebe Price** *Enrico's. 7pm.* With Larry O'Leno and John Clark.
**Sex Mob, Zony Mash** *Broadway Studios. 8pm, $10.*

### Bay Area

**Carma Big Band** *19 Broadway. 9:30pm.*
**Jazz improv jam session** *Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, $3.*
**Yacine Kouyale and friends** *Yoshi's. 8 and 10pm, $8.*

## Folk/world/country

**Acoustic open mic** *Blue Lamp. 9:30pm.*
**Ben Flanagan** *Ireland's 32. 9pm.*
**Guitarras y Congas** *Top of the Mark. 8:30pm, $6.*

### Bay Area

**'Ceili'** *Starry Plough. 9pm.*
**Judy Henske** *Freight and Salvage. 8pm, $15.50-16.50.*

*Continued on page 98*

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music
# calendar

## Monday 11

*From page 97*

### Dance clubs

**Club Dread** *Justice League. 9pm, $10.* Reggae music.
**Funk Motel** *Dalva, 3121 16th St; 252-7740. 10pm-2am.* '60s and '70s funk with Daniel and guests.
**Grateful Dead Jams** *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
**Rockin' Java** *1821 Haight St; 831-8842. 7pm.* Hip-hop and open mic.
**Slapbass** *Movida Lounge, 200 Fillmore; 934-8637. 9pm.* Jazz, soul, and funk with DJ Emerson.
**Smoove** *Blind Tiger, 787 Broadway; 788-4020. 9pm-2am.* House music.
**Star Lounge** *Up & Down Club. 10pm-2am, $5.* DJ Henry and guests spin soul, dancehall, and hip-hop.
**Tranquility Base** *26 Mix. 9pm-2am.* Ambient sounds with DF Tram and guests.
**Tranquilo** *Amnesia. 10pm-2am.* Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.
**Vroom** *El Rio. 8pm-midnight.* Punk, funk, and soul.

### Classical

**Alexander String Quartet** *Kohl Mansion, 2750 Adeline, Burlingame; (650) 343-8463. 7:30pm, $10-25.* The Quartet performs works by Haydn, Bartok, and Beethoven.
**Clavion** *War Memorial Performing Arts Center, 301 Van Ness; 642-8054. 8pm, $12-15.* The piano and strings ensemble performs works from the World War I period, including compositions by Puccini, Bartok, and Ravel.
**Timothy Day** *San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 8pm, $6-10.* The flutist gives a recital.
**SFSU Student Recital** *San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 1pm.* The school's music-department students give a piano recital of Johann Sebastian Bach's *The Well Tempered Clavier.*

## tuesday 12

### Rock/blues/hip-hop

**'Divabands'** *Red Devil Lounge. 8:15pm, $5.* With Jasper Thresh, Christie McCarthy, and BeRn.
**Drizzoletto** *Brainwash. 8pm.*
**Andrew Freeman Band** *Blue Lamp. 9:30pm.*
**Groundwire** *Tongue and Groove. 10:30am.*
**Hopscotch, Fynn** *Cafe du Nord. 9:30pm, $5.*
**Koonda Holaa and the Beetchees, Foibles, Every Idle Word** *Bottom of the Hill. 9pm, $6.*
**Jethro Jeremiah, Radioactive** *Last Day Saloon. 9pm, $5.* With guests.
**Luckie Strike** *Saloon. 9:30pm.*
**Aimee Mann, Grant Phillips** *Fillmore. 8pm, $22.50.* See 8 Days a Week, page 78.
**Open mic** *El Rio. 7:30pm.*
**Oscar Myers' Bluesbeat** *Boom Boom Room. 9:15pm, $1.*
**Sezg, Tom Carns, Odessa Chen** *Hotel Utah. 8:30pm.*

#### Bay Area

**Cat** *19 Broadway. 9:30pm.*
**Faraway Brothers** *Fourth Street Tavern. 9:30pm.*
**Lee Valenski Trio** *Ivy Room. 10pm, $5.*

### Jazz/new music

**Will Bernard** *Bruno's. 9 and 11pm.*
**Ezra Gale Trio** *Amnesia. 9pm.*
**Jinx Jones Trio** *Butterfly. 10pm.*
**Sy Perkoff** *Enrico's. 7pm.*
**Pink Martini** *Great American Music Hall. 9pm, $14-16.*
**Lavay Smith and Her Red Hot Skillet Lickers** *Top of the Mark. 8:30pm, $6.*

#### Bay Area

**Cyrus Chestnut Trio** *Yoshi's. 8 and 10pm, $16.* Through Thurs/15.
**Mad and Eddie Duran** *Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.*
**Sex Mob, Zony Mash** *Blake's. 9:30pm, $6.*

*Continued on page 99*

## Folk/world/country

**Sister Carol** *Justice League. 9pm.*
**Seisiún** *Plough and Stars. 7pm.* With Jack Gilder, Junji Shirota, and Chris Knepper.
**Vivendo de Pao** *Elbo Room. 9pm, $6.*

### Bay Area

**Bob and Sheila Everhart** *Freight and Salvage. 8pm, $14.50-15.50.*
**Tom Rigney and Flambeau** *Ashkenaz. 9pm, $8.*

## Dance clubs

**Asia Africa Arabia** *Nickie's BBQ. 9pm-2am.* DJ Cheb I Sabbah spins a blend of international music.
**Coolin'** *Blind Tiger, 787 Broadway; 788-4020. 9pm-2am.* With TJ and guest DJs.
**Down There** *26 Mix. 9pm-2am.* Hip-hop and downtempo with residents Monkey and Stef.
**Fury** *Cat Club. 9pm.*
**Impulse** *An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am.* With J-Bot, Guthrie, and others spinning techno.
**Just Left of Vaudeville** *Hush Hush Lounge. 9pm-2am, $3.* With DJs Gamekat, Sid James, Dub Rasta, Pete, Gaza, and Robbie.
**Karamba** *Glas Kat. 9:30pm-2am.* With Borinquen and DJ Dennis Gallegos.
**Kulture** *Rawhide II, 280 7th St; 820-1621. 9pm.* House music.
**Low Down Grooves** *Top. 7-10pm.* With DJs Schnezzy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop, and funk.
**Soul Samba** *Dalva, 3121 16th St; 252-7740. 10pm-2am.* Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
**Stylus** *Movida Lounge, 200 Fillmore; 934-8637. 9pm.* DJ B-Love spins hip-hop and reggae.
**Trancefusesion** *Fuse, 493 Broadway; 788-2706. 6-10pm.* With MP, Soulkid, and Ara.
**Wax** *Sacrifice. 10pm-2am, $5.* Soul music with DJs Wisdom, Pause, and Sake One.

### Bay Area

**Club Fusetti** *9pm.* Hip-hop and R&B with Phiness.
**Ruby Room** *132 14th St, Oakl; (510) 444-7224. 10pm-2am.* Punk rock.
**Mad Hatter** *Bench and Bar, 120 11th St; (510) 496-6000 ext. 120. 9pm-2am, $3-5.* Underground dance music.

## Classical

**San Francisco Lyric Opera** *Gershwin Theater, Turk at Masonic; 921-7410. 7:30pm, $10-20.* The Opera performs Puccini's *Tosca* in Italian with English subtitles. Through Sun/17.

# events

*Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.*

## wednesday 6

### Around town

**Peter Benchley** *San Francisco Film Centre, Presidio, 39 Keyes; 834-3174. 7-8:30pm, free.* The author of *Jaws* gives a video presentation to accompany a lecture, "Sharks: Villain as Victim."
**'Photosynthesis and the Origins of Life'** *Friends of the Urban Forest, building 1007, Presidio; 561-6890, ext 108. 6:30-8pm, free.* David Brunner leads a seminar on the scientific process.

### Bay Area

**'Lights of Life'** *Alta Bates Summit Medical Center Auditorium, 2540 Ashby, Berk; (510) 450-8795. 5:30pm, free.* The VNA and Hospice Foundation hosts this holiday event. Scheduled performers include a capella group Street Sounds, and classical guitarist Rick Stone.

### Benefits

**Benefit for Patrick Finucane and Rosemary Nelson Justice Campaigns** *San Francisco United Irish Cultural Center, 2700 45th Ave; 661-2700. 7-9:30pm, donation.* The local Irish community discusses human rights abuses in Northern Ireland, and calls for an independent investigation into the murders of human rights attorneys Finucane and Nelson.
**'Couture for the Cure'** *Toomey-Tourell Fine Art Gallery, 49 Geary; 989-6644. 7-10pm, $20.* A fashion show by designer Robert Barry and clothing store BillyBlue highlight this fundraising event for Breast Cancer Action. Supervisor Mark Leno is the keynote speaker.

### Bay Area

**Patrice Haan and Tony Marcus, Mary Ann Vorasky** *La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7:30pm, $10-20.* The folk singers give a benefit concert for an as-yet-untitled book that analyzes the effects of long-term incarceration in California prisons.

### Authors

**'Celebrating Modern Art: The Anderson Collection'** *Mechanics' Institute, 57 Post; 393-0100. 6pm, free.* Art curators Rachel Teagle and Karen Breuer discuss this art book, as well as *An American Focus: The Anderson Graphic Arts Collection.*
**Barnaby Conrad III, Winston Conrad** *St. Thomas Church, 2725 Sacramento; 928-4601. 5:30-8pm, free.* Conrad III signs copies of *Mark Stock: Paintings*, while Conrad signs copies of *Hemingway's France.*
**Lillian Rubin** *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $17.* The author of *Tangled Lives, (Daughters, Mothers and the Crucible of Agmg)*, is interviewed by Anita Hill.

## thursday 7

### Around town

**California Native Plant Society potluck and slide show** *San Francisco County Fair building, Ninth Ave at Lincoln; 752-7031. 6:30pm, free.* This year-end event honors current president Jake Sigg, ex-chapter president Pete Holloran, and president-elect Randy Zebell.
**Anita Hill** *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $17.* The author, professor, and legal scholar is interviewed by Roy Eisenhardt.
**Women's Safety Project open house** *Jon Sims Center, 1519 Mission; 565-7344. 8:30-10pm, free.* Learn about the Project's activities, and watch a demonstration by level-one graduates of the center's self-defense classes at this event.

### Benefits

**'Creativity Summit'** *Black Cat, 501 Broadway; 986-4382. 6:30-9:30pm, $100.* Nina Paley, Hawk Alfredson, and the Somei Yoshino Taiko Ensemble highlight this multimedia event and fundraiser for the Institute for Unpopular Culture.

## friday 8

### Around town

**'Latenight in the Lower Haight' street fair** *Haight between Scott and Webster; 252-9312. 6pm-1am, free.* This bazaar encourages holiday shoppers to visit Haight Street's array of distinctive stores. An after-party at the Peacock Lounge featuring DJs Dub Rasta Pete, Kevin, and Jayson, follows.
**Shirin Neshat** *San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, $4-6.* The Iranian director and installation artist gives a lecture in conjunction with a recent showing of her film *Turbulent.*
**'Pride power breakfast'** *Sheraton Palace Hotel, Market at New Montgomery; 239-4272 ext 4. 8-9:30pm, $10.* Kerry Lobel, executive director for the National Gay and Lesbian Task Force, gives a guest lecture on future plans, "Next Steps: Personally and Corporately."

### Benefits

**Dance Mission** *Dance Mission Theater, 3316 24th St; 826-4401. 8pm, $20.* The Dance Brigade performs *CaveWomen* in this benefit for Buena Vista Elementary School.

### Authors

**Ward Churchill** *City Lights Booksellers and Publishers, 261 Columbus; 362-8193. 7pm, free.* The author of various books on Native American issues discusses recent developments in political prisoner Leonard Peltier's case.

## saturday 9

### Around town

**Alternate approaches to Hepatitis C** *California Pacific Medical Center, Davies campus, Gazebo room, Castro at Duboce; 284-6237. 1-4pm, free.* Drs. Joanne Mied, and Misha Cohen, and author Lloyd Wright discuss self-care and natural alternative treatments for the disease.
**Tippi Hedren** *Gump's, 135 Post; 984-9298. Noon-2pm, free.* The star of Alfred Hitchcock's *The Birds* signs copies of a commemorative jeweled, bird-themed box modeled after one given to her by the late director.
**Legal advice and referral clinic** *San Francisco Public Library, Main branch, 100 Larkin; 989-1616. 10:30am, free.* The Volunteer Legal Services Program of the Bar Association of San Francisco sponsors this clinic for people seeking free legal advice in civil and economic matters.

### Bay Area

**Estate public auction** *Harvey Clars Fstate Auction Gallery, 5644 Telegraph, Oakl; (510) 428-0100. 9am, free. Through Sun/10.* A public auction of antique furniture, dolls, rugs, fine jewelry, art, and other collectibles.

### Benefits

**'Club AID'** *Club Townsend, 177 Townsend; 1-888-TIX-ONLY. Cocktail party 7:30, $50, dance party 10pm-7am, $15-50.* See 8 Days a Week, page 78.
**'Garage AID'** *King Street Garage, 174 King; 1-888-TIX-ONLY. Noon-7pm, $5-50.* See 8 Days a Week, page 78.
**National Kidney Foundation's authors luncheon** *Marriott Hotel, 55 Fourth St; (650) 349-5111. 10:30am, $85.* This luncheon and fundraiser honors authors Richard Paul Evans, Olivia Goldsmith, Lynne Hinton, Guy Johnson, Malachy McCourt, and Anchee Min.
**San Francisco International Film Festival benefit** *Bohemia Lounge, 1624 California; 820-3907. 9pm-2am, $10.* See 8 Days a Week, page 78.

### Authors

**Patrick McDonnell** *Cartoon Art Museum, 814 Mission; 227-8666. 11am-1pm, free.* The creator and cartoonist signs copies of the comic strip collection *Our Mutts.*

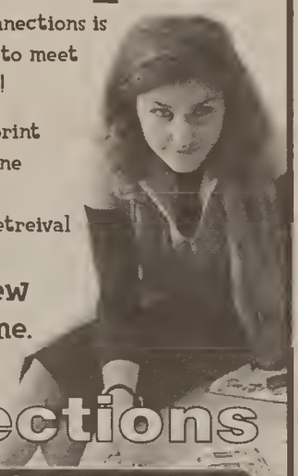
## sunday 10

### Around town

**Duane Michals** *Friends of Photography Bookstore, 655 Mission; 495-7242. 1pm, free.* The photographer signs copies of his various books, including his most recent, *The Essential Duane Michals.*
**PFLAG support group** *St. Francis Lutheran Church, 152 Church; 921-8850. 2-4pm, free.* This support group for parents and families of lesbians and gays focuses on the gay-straight alliances forming in local schools.
**Professional development workshops** *San Francisco State University, Knuth Hall, 1600 Holloway; (212) 366-5260 ext 26. 9am-1pm,*

*Continued on page 100*

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art
# calendar
museums & galleries

## Events
*From page 99*

*2-6pm, $15-40.* This workshop for composers and performers features two separate components, "Business Basics for Composers," and "Concert Production for New Music."

### Bay Area
**Estate public auction** *Harvey Clars Estate Auction Gallery, 5644 Telegraph, Oakl; (510) 428-0100. 9am, free.* See Sat/9.

## Benefits
**'Bowl-A-Thon'** *Yerba Buena Bowling Center, 750 Folsom; 861-5437. 1-4pm, $20.* Release your inner bowler and help raise funds for Children of Lesbians and Gays Everywhere (COLAGE) during this fun family event.
**Rent Romus's 'Lords of Outland'** *848 Community Space, 848 Divisadero; 922-2385. 7:30pm, $6-10.* The avant-garde saxophonist gives a concert in support of the Revolutionary Association of the Women of Afghanistan, an organization that fights for social justice in the country.
**'Teddy Care 2000'** *Plush Room, 940 Sutter; 885-2800. 7pm, $15.* This benefit for Shanti and San Francisco General Hospital features four December concerts. The second, hosted by comedian Suzy Berger, stars Barry Lloyd, Bill Cooper, Lisa Peers, Paul Hull, and comedian Danny Williams.

### Bay Area
**Lucky Dog Theatre: Full Spectrum Improvisation** *Knights of Columbus Hall, 167 Tunstead, San Anselmo; 564-4115. 4pm, $12.* The five-women collective performs a series of spontaneous songs and stories, with accompaniment by recording artist Yehudit. A portion of the proceeds will be donated to Adopt A Family of Marin, which prevents homelessness for deserving local families.

## Authors
**Robert Buelteman** *City Lights Bookstore and Publishers, 261 Columbus; 362-8193. 2-5pm, free.* A book release party is held for the photographer's *18 Days in June.*
**Alfredo Vêa, Jr.** *San Francisco Public Library, Main branch, 100 Larkin; 557-4277. 1-4pm, free.* The author discusses *Gods Go Begging.*

# monday 11

## Benefits
**Mary Gordon** *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $17.* The author of *Seeing Through Places* is interviewed by Marya Grambs in this benefit for the San Francisco Public Library.

# tuesday 12

## Around town
**Ted Koppel** *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $17.* The journalist and television host is interviewed by Cynthia Gorney.
**David Jubb** *Sacred Space Healing Center, 776 Haight; 431-0878. 7:30-9:30pm, free.* See Fri/1.
**Support group for families of leukemia patients** *University of San Francisco, Medical Sciences building, room S 168, 513 Parnassus; 625-1129. 6-7:30pm, free.* The local chapter of the Leukemia and Lymphoma Society sponsors this group for families of patients with leukemia, Hodgkin's disease, lymphoma, and myeloma.

### Bay Area
**'Compassionate Friends'** *Presbyterian Church, 4101 Park, Oakl; (510) 530-5311. 7pm, free.* This non-profit group meets on the second Tuesday of each month to offer support to bereaved parents.

## Authors
**Peter Gable, Michael Lerner** *Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free.* Gable discusses *The Bank Teller and Other Essays On the Politics of Meaning,* while Lerner talks about *Spirit Matters.*

# attractions/kid stuff
**California Academy of Sciences** *Golden Gate Park; 750-7145. Daily, 9am-5pm. $2-8.50 (free first Wed).* The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." Tues: Dr. Anthony Aventi lectures on "Millennium and Astronomy: Past and Future," 7:30pm. $3.
**'Cool Cat Kid Entertainment'** *Covenant, 321 Taraval; 664-5553. Sat, 2-4pm. $5.* Enjoy music, face painting, balloons, and Christmas music with host Alan Schroder.
**Exploratorium** *3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. $2.50-9 (free first Wed).* The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health," and "Traces of Time." Wed: A live webcast on teen health is held, 7:30pm. Sat: Science teachers compete in "Iron Science Teacher," noon-1pm; a film, *Younger Thinner Smoother,* is shown, 2pm.
**Carmen Lomas Garza** *San Francisco Public Library, Mission branch, 300 Bartlett; 695-5090. Sat, 1-2:30pm. Free, reservations required.* The writer and artist conducts a papel picado workshop for children.
**'Peter Pan'** *Fort Mason Center, Building C, Young Performer Theatre, room 300; 346-5550. Sat-Sun, 1 and 3pm. $5-8.* The classic children's story is revived for the holiday season.
**Randall Museum** *199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. $6-7.* This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics, and "Essentially an Estuary: Our Beloved Bay."
**San Francisco Maritime National Historical Park** *Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. $2-5.* In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore.
**Strybing Arboretum and Botanical Gardens** *Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free.* The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture illustrators.
**Zeum** *221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. $5-7.* The model arts and technology center features activities for kids and teenagers 8 to 18. Current exhibits include "Golf Zeum," which incorporates architectural art with seven holes of miniature golf. Sat: Performance and sculptural artist Sha Sha Higby conducts a workshop, 1-4pm. $8 materials fee.

### Bay Area
**Aircraft Carrier *USS Hornet* Museum,** *Pier 3, Alameda Point, Alameda; (510) 521-8448. Daily (closed Tues), 10am-5pm. $5-9.* This National Historic Landmark is the only aircraft carrier museum on the West Coast. Sat: "USS Hornet Goes to Sea" simulates the functions of a living ship, with free sailor hats for children under 12, 10am-3pm.
**Bay Area Discovery Museum** *557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Thurs, Tues, 9am-4pm; Fri-Sun, 10am-5pm. $6-7.* The museum hosts learning labs, exhibits, and activities for children, including "Seuss," an interactive exhibit based on the late children's author's work.
**Chabot Space and Science Center** *10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. $5.50-8.* This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.
**Children's Fairyland USA** *699 Bellevue, Oakl; (510) 452-2259. Mon-Fri, 10am-4pm, Sat-Sun, 10am-5pm. $5.* This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird," 11am, 2 and 4pm. Sun: Storyteller David Ponkey retells the tale of "The Grinch."

# art
*Art listings are compiled by Genevieve Kramer. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.*

# museums
**Asian Art Museum** *Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: $7, $5 seniors, $4 youths; "Golden Age" exhibit requires $6-per-person surcharge.* "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection. Through Jan 14, 2001.
**California Historical Society** *678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. $3, $1 seniors and students, free for five and under and members.* "Cut and Paste: California Scrapbooks." Exhibit includes scrapbooks, diaries, and photo albums from the late 19th and 20th centuries. Through Dec 31.
**California Palace of the Legion of Honor** *Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. $7, $5 seniors, $4 for 12 to 17, free for 11 and under (free second Wed).* Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31. "The Figure in 20th Century Artists Books from the Reva and David Logan Collection." Through Feb 11, 2001.
**Cartoon Art Museum** *814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. $5, $3 students and seniors, $2 children.* "Trick or Treat: 50 Years of Wacky Cartoon Costumes." Through Sun/10. "Selections from the Permanent Collection." Ongoing.
**M.H. de Young Memorial Museum** *75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). $7, $5 seniors, $4 youths (free first Wed).* "From Three Continents: Textile Acquisitions, 1996–2000." Through Dec 31. "Pan American Unity Exhibit: Exploring the Mural by Diego Rivera." Through Dec 31. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Exhibition for Children." Ongoing. "A New de Young in Golden Gate Park: Concept Plan by Herzog and de Meuron." Ongoing.
**Exploratorium** *3601 Lyon; 563-7337. Tues-Sun, 10am-5pm (Wed until 9pm). $9, $7 students and seniors, $5 youth (free first Wed).* "The Changing Face of Women's Health." This exhibits includes video, art, and text. Through Jan 1, 2001. "Traces of Time," over 30 photographic images by William Neill. Through Jan 7, 2001.
**Jewish Museum** *121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. $5, $3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members.* "Light, Life, Libeskind: A Look at the New Jewish Museum San Francisco." Through Jan 28, 2001.
**Mexican Museum** *Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). $4, $3 students and seniors (free first Wed).* "Chicanos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31.
**Museo Italo Americano** *Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). $3, $2 students and seniors; free for 11 and under and on first Wed.* "Beniamino Bufano: A Retrospective." Various sculptures, paintings,

prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Jan 14, 2001.

**San Francisco Museum of Modern Art** *151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). $9, $6 seniors, $5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm).* "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15, 2001. "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3, 2001. "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through March 4, 2001. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through March 4, 2001.

**Yerba Buena Center for the Arts** *701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. $6, $3 seniors, students, and youths (free first Thurs, 5-8pm).* "Tom Friedman, 00." A 10-year survey of works by the American artist. Through Jan 28, 2001. "Juvenilia." Through Jan 28, 2001.

## Bay Area

**Angel Island Immigration Station** *Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm.* "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Dec 31.

**Berkeley Art Center** *1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm.* "Against All Odds: Talent, Ingenuity, and Disability," works by artists with disabilities. Through Sat/16.

**Judah L. Magnes Museum** *2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. $3 donation.* "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

**Marin Community Foundation** *17 E. Sir Francis Drake Blvd., Ste. 200, Larkspur; 499-8350. Mon-Fri, 9am-5pm.* "Community Creates Art!," works by Canal Arts of Pickleweed Park, Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Jan 4, 2001.

**Mills College Art Museum** *5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free.* "Tom Holland: The First Five Years' Work." Expressionism by the Berkeley-based artist. Through Dec 23.

**Museum of Anthropology** *103 Krober Hall #3712, UC Berkeley; (510)643-1193. Wed-Sun, 10am-4:30pm.* "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. Through June 30, 2001. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. Through June 30, 2001. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. Through June 30, 2001. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. Through June 30, 2001.

**Museum of Children's Art** 538 9th St, Oakl; (510)465-8770. Tues-Sat, 10am-5pm; Sun, noon-5pm. Free. "The Legacy of Chernobyl — Children's Artwork from Ukraine." The museum presents paintings of artists ages seven to 13 from Chernyachov, a city 50 miles from Chernobyl. Through Fri/15.

**Oakland Museum of California** *1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). $6, $4 seniors and students.* "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." 100 pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29, 2001.

**UC Berkeley Art Museum** *2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. $6, $4 seniors and youths.* "Wolfgang Laib/MATRIX 188 Pollen from Pine." Installation created using pine tree pollen. Through Sun/17. "Tacita Dean/MATRIX 189 Banewl." Dean used four cameras to track a solar eclipse of 1999. Through Jan 28, 2001. "Amazons in the Drawing Room." Works by Romaine Brooks. Through Jan 16, 2001. "Amazons in the Drawing Room," is a traveling retrospective devoted to painter Romaine Brooks, whose early-20th-century canvases depict the artist's own marginalized yet moneyed milieu: a European lesbian demimonde. While some of her works may be too heavily rooted in portrait conventions of her time to remain fresh, others are classic works that confidently realign art history with queer history. Shirin Neshat's video installation *Turbulent* creates an uneasy musical dialogue between men and women in traditional Islamic culture. German artist Wolfgang Laib's gorgeous floor installation features pale yellow pine pollen sifted on the cement floor; seen from above (which is the only way you can see it), the large, monochromatic rectangle seems almost to levitate transcendently — though it may spark unwarranted terror in allergy sufferers. (Glen Helfand) "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Durant). Through Jan 8, 2001.

# galleries

## Opening

**Academy of Art Gallery** *625 Sutter; 274-2229. Mon-Fri, 9am-10pm; Sat-Sun, 10am-5pm.* "Mirrors: A Photographic Reflection on the Human Figure and Ourselves," works by Gary Miller. Through Sat/16. Also prints, sculptures, paintings, and mixed media by more than 20 graduating Academy of Art College seniors (reception Thurs/14, 6-9pm). Sat/9-Sat/16.

**Balazo/Mission Badlands Gallery** *2811 Mission; 920-0896. Sat-Sun, 2-6pm.* "My Own Private Monsters," more than a dozen artists expose the demons in their closets (reception Fri/8, 8-midnight). Dec 8-24.

**Belcher Studios** *69 Belcher; 255-8900. Sat-Sun, 11am-6pm.* "Code/De-Code," new work by Peter Howells, Rebecca Szeto, and Angela Voulgarelis (reception Fri/8, 6-9pm). Fri/8-Sun/10.

**Olivia Brown** *2940 16th St, Ste 315. Noon-*

*Continued on page 102*

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**critic's choice: art**

# Clarion Alley Mural Project

*Ongoing, Clarion Alley*

It can be hard to break from the idea that if we want to see "fine" art, we go to a gallery, because if we're looking at public art, we must be seeing bright, colorful murals that depict smiling children, happy flowers, and mainstream historical icons. Taking a walk down Clarion Alley can be a very freeing, refreshing experience. Here you'll find some of the finest, most unconventional works of art anywhere. For the past eight years the Clarion Alley Mural Project (CAMP) has been providing an alternative space for artists, who are given a platform on which to express ideas and imagery that might not be supported by other civic venues, and for the public, which has the opportunity to view often-challenging, nontraditional works. A good example of CAMP's eccentric range can be seen in two of the most recent murals it completed this year. Andrew Schoultz's intense and timely untitled work is amazing in its formal scope and the emotional charge it sparks through its sociopolitical vision. Occupying an area of roughly 600 square feet, Schoultz's mural is like a contemporary Dr. Seuss epic. A large apparatus with buttons that read "buy," "displace," "exploit," "latte," and "repeat" (to name a few) is strapped to the back of a giraffe. While this machine sucks the "soul" out of the space, toppled-over and smashed-together elephants function as sympathetic characters, creative individuals beset by conformist forces. Next door, CAMP founders Aaron Noble and Rigo 00's *Superhero Warehouse* is a maximum-security facility for individuals whom text on the mural terms "additionally-abled." The cutaway structure houses the cells of five incarcerated superheroes, including a ready-for-action Storm and a resigned-to-captivity, thumb-sucking Wolverine. In addition to the alley itself, CAMP has also administered other projects in San Francisco, including the magnificent murals in the lobby of the historic Red Stone Building, which are dedicated to labor organizing. Now is a good time to visit the alley, since three buildings (including the two that feature the works by Schoultz and Noble and Rigo) are slated for demolition next year to make way for new condos. *Between 17th and 18th Sts. and Mission and Valencia, S.F. (415) 863-1860.* (Megan Wilson)



*SUPERHERO WAREHOUSE* (1997-2000), BY AARON NOBLE AND RIGO 00

## Opening

*From page 101*

*6pm.* The artist hosts an open studio. Sat/9.
**Brian Gross Fine Art** *49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent paintings by Teo Gonzales (reception Thurs/7, 5:30-7:30pm). Dec 7-Jan 27, 2001.
**Crucible Steel** *2050 Bryant; 648-7562. Daily, 10am-10pm.* "Salon," a group show of seven new artists (reception Thurs/7, 6-9pm). Dec 7-28.
**Dolby Chadwick** *266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm.* New paintings by Kyle McDonald and recent monotypes by Betty Merken (reception Thurs/7, 5:30-8pm). Through Jan 20, 2001.
**Fort Haggis** *3030 20th St, Unit B; 285-0321. Call for hours.* New work by Cynthia Rojas (reception Fri/8, 7pm). Dec 6-Jan 8, 2001.
**Fort Mason Center** *Bldg C, Room 362, Fort Mason, Marina at Laguna; 752-0632. Sat-Sun, 11am-6pm.* "Common Sites-Multiple Visions," work by diverse artists. Sat/9-Sun/10.
**Gallery Paule Anglim** *14 Geary; 433-2710. Tues-Sat, 11-5:30pm.* Works by Alice Shaw and Wally Hedrick (reception for the artists, Thurs/7, 5:30-7:30pm). Dec 6-29.
**Haines** *49 Geary; 397-8114. Tues-Sat, 10:30am-5:30m (first Thurs until 7:30pm).* "Found," photographs by Nigel Poor (artist's talk Thurs/14, 6pm). Dec 7-Jan 10, 2001.
**Hosfelt** *430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm.* "Phylum: New Pictures," by Richard Barnes, and "Thirty Times the Length of My Breath," works by Orit Raff (reception for both artists, Sat/9, 3-5pm). Dec 9-Jan 20, 2001.
**Istituto Italiano di Cultura** *425 Washington; 788-7142. Mon-Fri, 9am-5pm.* "Forty Slate Works from Liguria," by Danilo Giusti. Through Fri/8. "Cagliari–San Francisco," oils on canvas and etchings by Mario Delogu (reception Tues/12, 6pm). Dec 12-Jan 12, 2001.
**Linc Real Art** *1 Otis; 503-1981. Thurs-Sat 12-5pm (or call for appointment).* Works by Charles Linder and Sam Tchakalian (reception Wed/6, 5-9pm). Dec 6-30.
**Luggage Store** *1007 Market; 255-5971. Wed-Sat, noon-5pm.* "Short Cuts," a four part series of short exhibitions (receptions Fri/8, 6-9pm; Mon/11, 6-9pm; Fri/15, 6-9pm; Mon/18, 7-10pm). Fri/8-Mon/18.
**Jock McDonald Film Studio** *1417 15th St; 282-6423. Call for hours.* "Snap! Shots," photo surrealistic painting on velvet by Laura Hazlett (reception Wed/6, 6:30-8:30pm). Ongoing.
**Mission Cultural Center** *2868 Mission; 821-1155. Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm.* "Creativity Explored 2000," works by adults with disabilities (reception Fri/15, 6-8pm). Dec 8-Jan 3, 2001.
**San Francisco Museum of Modern Art Rental Gallery** *Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.* "Creatures and Critters," wild artists and wild animals, and "Creative Growth," portraits of artists by Leta Ramos (reception for the artists Wed/6, 5:30-7:30pm). Dec 6-21.
**S.F. Arts Commission Gallery** *401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm.* "Canal," works by Liz Cohen, and "Made Lives," drawings by Sandra Wong (reception Fri/8, 5:30-8pm). Dec 6-Jan 27, 2001.
**S.F. Art Institute** *Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm.* "Chambre entier de monstres," a cabinet of Frankensteins, monster trucks, and more. Through Fri/15. "Recess," several artists play with the theme of free time, and "Anne Sanders. The Story of a Feeling," new work by Pierre Huyghe and Philippe Parreno (reception for both shows Wed/6, 5:30-7:30pm). Dec 7-Jan 20, 2001.
**3A Garage Architecture Gallery** *27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-4:30pm.* Architectural sketches, drawings, and watercolors auctioned to benefit the gallery (reception Thurs/7, 6-8pm). Dec 7-22.
**Toomey-Tourell Fine Art** *49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* New paintings by Livia Stein (reception Thurs/7, 5:30-7:30pm). Dec 7-31.

### Bay Area

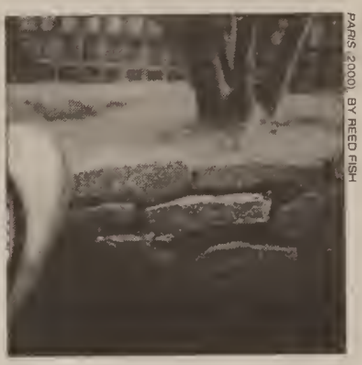
**Nexus** *2701 Eighth St, Berk; (510)533-9786. Thurs-Sun, 11am-5pm.* "Metal, paper, wood," by three artists. Through Fri/8. "The Glitter Reminder," paintings, prints, photos, and installations by various artists (reception Sun/10, 2-5pm). Dec 9-23.
**21 Grand** *21 Grand, Oakl; (510)444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm.* Sculpture, drawing and painting by JD Schreiber (reception Sat/9, 7-10pm). Dec 9-Jan 7, 2001.

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## critic's choice: art

# Reed Fish

*Through Sat/16, Quotidian Gallery*


PARIS (2000), BY REED FISH

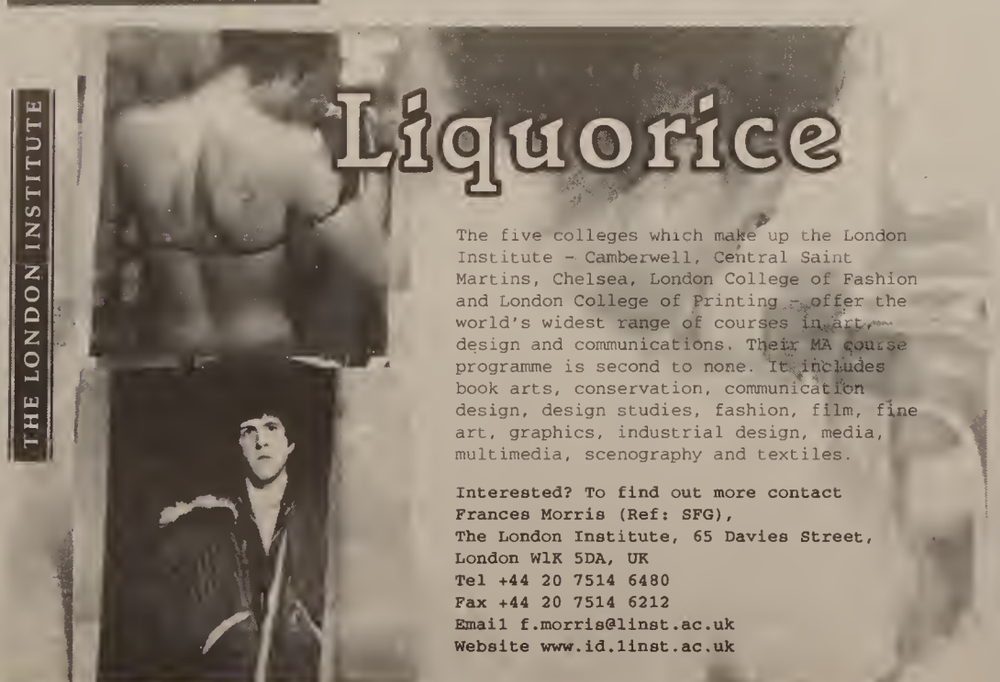
Reed Fish's teachers must have yelled at him a lot when he was a kid — judging by the photographs in his new exhibit, that is. "Neither Here, Nor There" makes him out to be a real daydreamer, easily distracted by clouds, grass, concrete, and other objects with subtle, interesting patterns — anything that stands up to the intense scrutiny of a kid who's still young enough to feel a sense of wonder at the everyday world around him. Fish even uses a kid's physical point of view to shoot most of his photos. His sense of scale is always a little askew: the green carpet in *Vienna* is in sharp focus and looms large as if it's way up close, whereas his view of *Pisa* is deceptively vast. The latter photo is of a grassy field and a wall that looks as if it were about six feet high until we realize that those are full-grown (but tiny-looking!) adults lounging next to it. The titles of his photographs make him out to be a well-traveled guy — *Paris, Prague,* and *Amsterdam,* for example — but his camera lens never goes anywhere near the typical tourist attractions. Instead of the Arc de Triomphe or the Leaning Tower, he shoots a close-up of the pavement where it abuts some cobblestones *(Scheldewindeke)* or the feet of an anonymous woman standing on gray indoor-outdoor carpet *(Milan).* Fish gives us absolutely nothing with which to attach his pictures to these specific European locales, but he loves to immerse himself in other kinds of specifics, like the texture of the pavement, the shape of a twig lying on the cobblestones, and the individual bits of yarn that make up the carpet — and he captures them all in brilliant color and perfect, clear focus. We can even make out the Band-Aid on the woman's big toe and the texture of her toenails. Fish's photographs are a crazy kind of travelogue; brilliantly colored, ingeniously framed, yet disconcertingly ordinary and nonspecific, they're a sort of fantastic tour of what might easily be mistaken for your own backyard. *Tues.–Fri., 10:30 a.m.–5:30 p.m.; Sat., 11 a.m.–5 p.m., 760 Market, Suite 252, S.F. (415) 788-0445.* (Lindsey Westbrook)

## Ongoing

**Academy of Art** *410 Bush; 567-3606. Mon-Sat, 10am-7pm; Sun, 11am-5pm.* "Hog Island," photographs by Darrell Coughlan. Through Sat/9.
**Creativity Explored** *3245 16th St; 863-2108. Mon-Fri, 10am-4pm.* Creativity Explored, which has provided adults with disabilities the opportunity to express themselves through art since 1983, recently opened its on-site gallery. Currently the work on view includes Sara O'Sullivan's whimsical grid drawings of birds and figures and her papier-mâché sculptures, Betty Bernard's highly textured complex collages that bring to mind Romare Bearden, and Frank Castello's colorful tile houses. One of the most stunning and delightful pieces is by Ricardo Estella: a rough-hewn, yet intricate, gold papier-mâché Spanish-style church featuring murals of Noah's ark, mermaids, and angels. The gallery also has several standing files of works on paper to peruse. Ongoing. (Wilson).
**Hespe** *1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm.* "Stack Paintings," mixed media by Byron Spicer. Through Wed/13.
**Japan Information Center** *50 Fremont, Suite 2200; 356-2460. Mon-Fri, 9am-5pm (closed between noon and 1).* "Tamanoi," black and white photography by Saori Miyazaki. Through Fri/8.
**George Krevsky Gallery** *77 Geary; 397-9748. Tues-Sat, 11am-5:30pm.* "Intimate Interiors: Scenes from Private Life," a group show of American life by Milton Avery, Isabel Bishop, George Bellows, and others. Through Sat/9.
**Meridian** *545 Sutter; 398-7229. Tues-Sat, 11am-5:30pm.* Brazilian artist Malu Fatorelli, who was born and raised in Rio de Janeiro, is trained in architecture, painting, communications, and image technology. Her current work introduces fragments from the past to the present place and experience. She works primarily in a technique called rubbing: Japanese paper is placed over a surface, and graphite is drawn across it to transfer the image. The result is a sensual journey that explores layers of corporeal memory and temporal strata. Across one wall hang small, fragile sheets with the same Victorian architectural rubbing. The effect brings to mind china patterns. Also of note are a series of small paintings of decorative architectural elements in reds, pinks, blues, and grays arranged in an open grid. Through Sat/16. (Wilson)
**Pierotti** *900 Hyde; 353-6650. Mon-Fri, 8am-5pm.* "Afghan Emigré," paintings by Abdul Shokour Khesrawi. Through Thurs/7.
**Quotidian** *760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Neither Here, Nor There," new color photographs by Reed Fish (reception Thurs/7, 5-7pm). Through Sat/16. See Critic's Choice.
**Stephen Wirtz Gallery** *49 Geary, Bankers Investment Building; 433-6879. Call for hours.* Ulrike Palmbach transforms her materials — felt, twine, thread, beeswax — into pieces whose conceptual perspective dances between the lyrical and the mundane, into a realm where the personal and the universal dovetail. *Milk and Honey,* a large apparatus of two heavy pendulums crocheted from twine, drapes from the ceiling off of a substantial wood hanger. There are also several spirited pieces that almost appear to be common items from the domestic realm. Like the others, these works toy with the viewer's perceptions of the proverbial and the strange. Through Dec 23. (Wilson)

### Bay Area

**Oliver Art Center** *California College of Arts and Crafts, 5212 Broadway, Oakl. (510) 653-8118. Mon-Sat, 11 am-5 pm (Wed, until 9 pm).* "Scanner" groups 11 international artists whose work somehow engages the ways in which digital technology is changing the course of image and object production. Wendy McMurdo seamlessly eliminates the musical instruments from portraits of young girls intently practicing upon them, McMurdo skillfully shifts the focus to human grunt work. The Internet can be viewed as a giant pool of source material, as is suggested by John White Cerasulo's downloaded bit of Web erotica that has been processed to look lovely, in a painterly sort of way. The show provides a fine opportunity to see Paul Pfieffer's Whitney biennial–storming pieces, which are fascinating, animated image loops culled from hundreds of digital stills. "Scanner" is a welcome project, yet the concentration on media does its own form of rerouting our perceptions to focus exclusively on their formal qualities. Through Sat/16. (Helfand)



# stage

*Stage listings are compiled by Genevieve Kramer. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Kim Brooks, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.*

## theater

### Opening

**The Beaux' Stratagem** *Magic Theatre, Fort Mason, Marina at Laguna; 749-2228. $10. Opens Fri/8, 8pm. Runs Sat/9, Tues/12-Wed/13, Sat/16, Mon/18, 8pm (also Sat/16, 2pm); Sun/17, 2 and 7pm.* Jonathan Cullen directs the American Conservatory Theater's Masters of Fine Arts students in George Farquhar's restoration comedy.

**Belén — A Book of Hours** *Brava Theater Center, 2789 24th St; 641-7657. Opens Wed/6, 8pm. Runs Wed-Sun, 8pm (also Sun/10, 4pm). Through Sun/17. $18-28 (opening night $50, including reception).* See 8 Days a Week, page 78.

**A Grand Night for Singing** *New Conservatory Theatre Center, 25 Van Vess; 861–8972. $16-32. Previews Wed/6-Fri/8, 8pm. Opens Sat/9, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Jan 21, 2001.* The New Conservatory Theatre Center presents Rogers and Hammerstein's musical revue.

### Ongoing

**Arrivals//Oepartures** *Exit Theatre, 156 Eddy; (510) 655-0813. $10-15. Runs Fri/8-Sat/9, 8pm.* This lighthearted comedy successfully reanimates some well-worn truths about the perils of romance on the urban tundra. S.F. playwrights Tania Katan and Daniele Nathanson deliver a (just barely) not-ready-for-prime-time script that would make an agreeable sitcom. The thematic locus, a lousy three-gate airport terminal with destinations to nowhere (including Scranton), brackets a series of vignettes about emotional survival in the love hub. Ryan Gowland, Jennifer Taggart, and Gene Thompson return to Shotgun to head up a cast of relationship predators/victims as a seminuclear family fissioned into good-natured dysfunction by the early departure of Mom (through Gate 3). Able and energetic ensemble work under the direction of Katie Bales keeps the pace lively without resorting to commercial interruption. (Avila)

☛ **The Cherry Orchard** *Shelton Theatre, 533 Sutter; 419-8368. $15-29.50. Runs Thurs-Sat, 8pm. Through Dec 22.* Oleg Liptsin directs Lighthouse Theatre's successful rendition of Chekhov's masterpiece about the decline of the Russian leisured classes. Prescient in its time, the story — staged here with a fidelity that is pure but never rigid — casts a particular light on our own historical moment of Silicon-fueled social upheaval and cultural desiccation. Lively and expansive staging frees up some lovely performances from a very capable cast. Among them, Felecia Faulkner as Madame Ranevsky embodies all the restless enthusiasm and compassion of Chekhov's heroine, while John Amanson's Lopakhin simmers under a rubelike smile that recalls a character from Tennessee Williams. J. McMullen immediately endears to us Gaev, Ranevsky's sentimental brother, whose peculiar combination of cleverness and ineptitude marks him indelibly as the child of aristocracy. And Joe Cole delivers a performance as Pishchik that roars with a cattle rancher's boisterous charm. With fine performances across the board, this enjoyable production provides lines and characters to muse over for days to come. (Avila)

**A Christmas Carol** *Geary Theater, 415 Geary; 749-2228. $11–49. Tues–Sun, 7pm (also Sat–Sun, Dec 19, Dec 21, 26–27, 2pm; no show Dec 12). Through Dec 27.* American Conservatory Theater's staging of the classic Dickens Yuletide story of grumpiness, ghosts, and redemption has been an S.F. tradition for two and half decades now, and with obvious reason: the alternately witty, scary, warm, and only mildly treacly adaptation by Laird Williamson and Dennis Powers hits just the right tone for broad, all-ages appeal. Scrooge is the only character allowed any real dramatic depth, and Raye Birk returns (and again codirects with Candace Barrett) to deliver the disdain, fear, and ultimate heart that the role demands. He leads a mostly — but not uniformly — effective cast of local theater veterans and ACT Young Conservatory performers, who don't really have much to do beyond providing the backdrop for Scrooge's transformation; Michael Gene Sullivan as Scrooge's nephew, Fred, and Wilma Bonet in a few small roles notably inject some personality into the ensemble. The evening's highlights include Robert Morgan's lush period costumes and the haltingly haunting entrance of the ghost of Marley. (Ann Brody Guy)

☛ **Corpus Christi** *New Conservatory Theatre Center, 25 Van Ness; 861-8972. $15-25.*

*Continued on page 104*

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## 'One Fell Swoop: The Art of Skateboarding'

*Thurs/7–Sun/10 and Thurs/14–Sun/17, Theater Artaud*



PHOTO BY ELIZABETH GORELIK

If you have ever envied the way skateboarders weave their way through crowded sidewalks — artfully dodging pedestrians, negotiating curbs with swift shifts of weight — you'll understand why Scott Wells has become fascinated with these urban sailors. They seem to have a freedom and control over their lives that the rest of us plodding-along bipeds lack. For Wells to pair real-life skateboarders with his own dancers for his new evening-length *One Fell Swoop* makes sense: he has always embraced a joyous physicality. His choreography is redolent of images from such sports as football, handball, soccer, and basketball; his works are fueled in equal part by playfulness and competition, casual attacks and formal rigor, letting go and racing ahead. For his next project, given half a chance, Wells might well pair dancers with athletes on ice. *Thurs.–Sat., 8 p.m.; Sun., 5 p.m., 450 Florida, S.F. $15–$20. (415) 621-7797.* (Rita Felciano)

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Funded by the San Francisco Art Commission, the Zellerbach Family Fund, CASH grant, California Arts Coucil, sponsored by the SF Bay Guardian
GUARDIAN

## Ongoing

*From page 103*

*Wed/6-Sat/9, 8pm.* Terrence McNally's controversial play not only recounts biblical trials but also has endured a few trials of its own, ranging from picketing to death threats. It's hard to see what all the fuss was about: the play simply and humbly offers up its version of the Gospels. Transferring this time-honored story to the world in which he grew up — 1950s Corpus Christi, Texas — and having the Jesus figure be gay is clearly a deeply personal act for McNally, and underneath all the play's wild humor and revealing anachronism is a sincere and brave attempt to claim spirituality for everyone. The play has its hiccups, but overall this is an exhilarating theatrical act of faith, hope, and warning. (Rosenstein)

**Debunking Love** *New Conservatory Theatre Center, 25 Van Ness; 861-8972. $15-35. Runs Wed-Sat, 8pm (also Sun/10, Dec 31, 2pm). Through Jan 6, 2001.* Arturo Catricala directs the world premiere of Prince Gomolvilas's comedy.

**Great Religions of America** *The Marsh, 1062 Valencia; 826-5750. $10-15. Thurs-Sat, 8pm. Through Sat/16.* See "The Devil's Dork," page 60.

**I Married an Angel** *Eureka Theatre, 215 Jackson; 788-1125. $13-25. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Dec 23.* The 42nd Street Moon group presents Rodgers and Hart's musical.

**The Importance of Being Earnest** *Magic Theatre, Fort Mason, Marina at Laguna; 749-2228. $5-10. Wed/6, Mon/11, Thurs/14-Fri/15, 8pm; Sun/10, 2 and 7pm.* Steven Cosson directs the American Conservatory Theater's Masters of Fine Arts students in Oscar Wilde's play.

☛ **Joe Louis Blues** *Thick House, 1695 18th St, 401-8081 $10-20. Thurs/7-Sun/10, 8pm.* Oliver Mayer's play, set in 1942 Harlem, interweaves the lives of legendary boxer Joe Louis and jazz master Sidney Bechet with those of a group of characters who are inspired or destroyed by similar dreams of greatness. It takes the play a long time to decide where it's going, but by its second act it becomes a rousing melodrama that pummels racism as a mortal enemy of any kind of human advancement. Mayer's characters are rich and his language musical, and there are more crescendos in the script than get realized in Tony Kelly's plodding direction. But Kelly has a great eye for actors: Hansford Prince is a marvelous incarnation of Louis, and the evening boasts two extraordinary performances. L. Peter Callender's acid club owner is a witty, complex marvel, and Rhonnie Washington is simply luminous as the wise, practical Bechet. These two champs make their every note in *Blues* sing out and wail. (Rosenstein)

☛ **The Late Henry Moss** *Theater on the Square, 450 Post; 478-2277. $30-65. Runs Tues-Sat, 8pm (also Wed, 2pm); Sun, 2pm. Through Sun/17.* Sam Shepard's first premiere at the Magic Theatre in 17 years boasts a star-studded cast including Nick Nolte, Sean Penn, Woody Harrelson, and Cheech Marin. Despite an uneven production directed by Shepard, the good news is that it's also a rich, intriguing play. For all the big names onstage, the evening's finest performance is delivered by James Gammon as Henry Moss, a man on the verge of being erased by his own life failings. To his deathbed come his estranged sons Earl (Nolte) and Ray (Penn), attempting to come to terms with this man they never knew. The ensuing stew of free-floating identity and comically mystical exchanges is familiar Shepard country, and after a shaky beginning the play takes off. Harrelson is hilarious as a freaked-out cab driver, and Marin crafts a warm and gentle cameo as Henry's devoted neighbor. Things get windy, but there is a genuine scope to this play, a brothers-Karamazov-go-west quality that finds emptiness and weakness as resonant as compassion and forgiveness. (Rosenstein)

☛ **Mamma Mia!** *Orpheum Theatre, 1192 Market; 512-7770. $33-75. Wed-Sat, 8pm (also Wed, Sat, Dec 21, Dec 28, 2pm; no Wed, 2pm, shows after Wed/27); Sun, 2pm (no show Sun/24). Starting Jan 7, additional shows Sun, 7:30. Through Feb 17.* I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were completely ingrained in my consciousness. Catherine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design by Mark Thompson. It's a bubble-gum evening to be sure, but of very high quality and enormous fun. (Rosenstein)

**Mimzabim!** *Omni Circus Theatre, 550 Natoma; 701-0686. $10-13. Runs Thurs-Sat, 8pm. Through Sat/16.* This black comic journey into the mind of the catatonic Sara — replete with horny nutso doctors, ingeniously inserted Q-tips, and squirting bodily fluids — is an Artaudian assault on linear, well-behaved theater.

**Never Say Grace** *Phoenix II, 655 Geary; 567-3005. $9-18. Runs Thurs/7-Sat/9, 8pm.* Vic Chaney directs J.D. Eames's comedy-drama about familial responsibilities.

**The Only Difference Between Truth and Paranoia is Evidence** *Bindlestiff Studio, 185 Sixth St; 974-1167. $8-15. Wed/6-Sat/9, 8:30pm.* Armando Erba presents his solo show about the many personae within one man.

**Popcorn** *Actors Theatre, 533 Sutter; 296-9719. $20-35. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Sat/16.* Catherine Castellanos directs Ben Elton's novel turned play.

**R. Buckminster Fuller: The History (and Mystery) of the Universe** *George Coates Performance*


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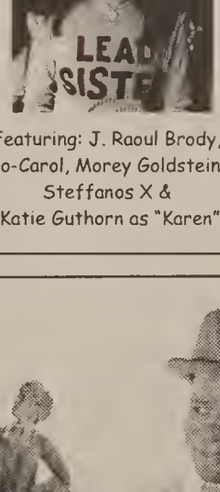
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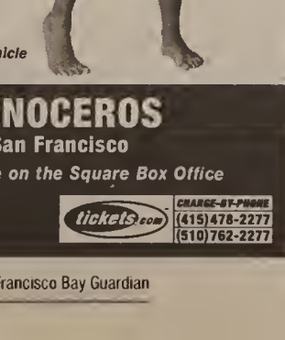
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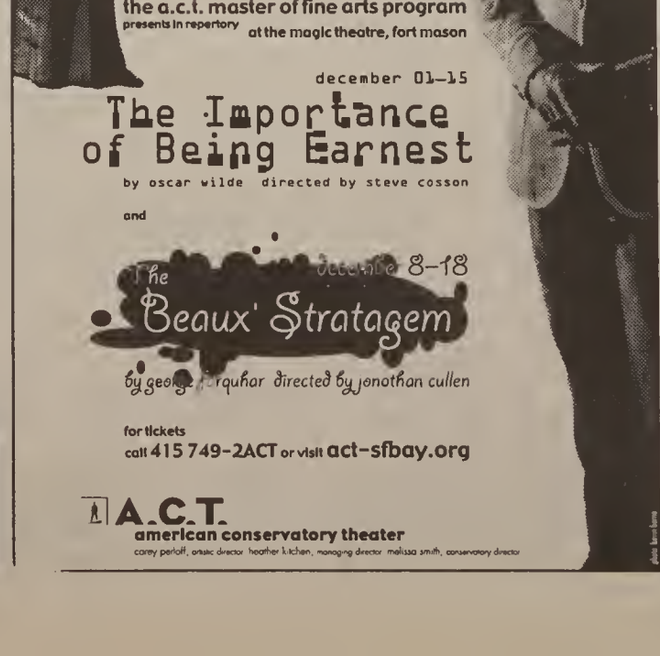
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*Works, 110 McAllister; 392-4400. $30-35. Holiday schedule, Dec 6-24: Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 3pm. Through Dec 31.* Presented in the format of Fuller's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy, prophecy, and prayer.

**References to Salvador Dali Make Me Hot** *Intersection for the Arts, 446 Valencia; 626-3311. $9-15. Runs Thurs-Sun, 8pm (also Mon/4, 8pm). Through Sun/10.* In José Rivera's latest play, things are steamy in Barstow, California. The desert locale becomes transformed at night into a surrealist canvas of lust and romance in the fantasies of a young Army wife, left alone during her husband's stint in the Persian Gulf War. The play seems ready to soar after a funny, bewitching intro but quickly skids to a halt as "reality" sets in. Gabriela's husband Benito (Sean San José) comes back, ready to return to his familiar routine. But Gabriela has been growing into someone else while he's been away, and she's ready to declare her independence if he can't catch up. Over two windy acts the couple thrash out their relationship in kitchen and bedroom, but their attempts to salvage their relationship are tedious and repetitious and can't match the magic of the play's surreal opening scene. (Rosenstein)

**Super Train: Maiden Voyage** *Bayfront Theater, Fort Mason, Bldg B, Marina at Laguna; 474-8935. $7. Runs Thurs, 8pm. Through Thurs/14.* The Belfry performs an improv show featuring recurring characters and special guests.

☛**The Vagina Monologues** *Alcazar Theater, 650 Geary; 433-9500. $30-45. Opens Tues/12, 8pm. Runs Tues, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm (additional shows Dec 27-28, 8pm). Through Dec 31.* Playwright Eve Ensler performs an evening of monologues culled from hundreds of interviews with women about their most private parts. A charismatic New Yorker, Ensler instantly establishes a chatty, affable tone, leavening material that could turn cheaply scatological with a delightful sense of humor. Given the tumultuous acclaim the show has received, I can't say I found many of these monologues terribly surprising; the indignities of the gynecologist's office, for instance, are pretty well-worn comedic territory. What Ensler brings to the table are candor, playfulness, and a spiritual righteousness, and the laughter she provokes in celebrating vaginas as zones of power and pleasure is a singular gift. (Rosenstein)

**The Waiting Room** *A Traveling Jewish Theatre, 470 Florida; 978-0921. $12-25. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/17.* Nightletter Theatre directors Sydney and Arthur Carson offer an original play that asks us to consider the dream world as the last vestige of human freedom. A death row inmate's fervid dream becomes a surreal discourse on the meaning of memory, the elusiveness of love, and the desire for escape. Despite a haunting set design by Lauren Elder, we never realize the requisite otherworldliness of this dream tale, which fizzles out early on. The script, relaying a series of semicryptic lines meant to evoke the poetry of dreams, produces instead a tiresome barrage of flapdoodle. The staging is another problem. Director Jim Cave has his actors creep gratingly around the stage as they utter their lines in overly stylized speech. The effect is more soporific than you would want your dreams to be. A smattering of mixed media more often clutters than enhances the mise en scène. Leads Emily Jordan (as Nostalgia) and Clive Worsley (as Normal) do their best under the circumstances, but the pacing is too flaccid to encourage any spark between them. (Avila)

## Bay Area

**Dinner with Friends** *Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. $16-51. Runs Tues, Thurs-Sat, 8pm (also Sat-Sun and Dec 7, Dec 21, Jan 4, 2pm); Wed, 7pm. Through Jan 5, 2001 (no show Dec 24; no matinees Dec 9 or 23).* In Donald Margulies's Pulitzer-winning play, Gabe (Dan Hiatt) and Karen (Lauren Lane) invite their longtime best friends Tom (Bill Geisslinger) and Beth (Lorri Holt) to dinner. Tom is conspicuously absent, and Beth soon reveals he has left her for another woman. This soap opera situation is initially played out in pedestrian terms, but things deepen as Margulies focuses on the divorce's repercussions on the foursome's friendships, particularly the questions it raises for Gabe and Karen. Margulies has a knack for teasing complex emotional wrinkles out of iconic human relationships, but he can also be maddening, his characters irritatingly self-absorbed and his dialogue toe-scrunchingly awkward. Hiatt and Holt do fine work, but lopsidedness in both the performances and the writing makes for an only partially satisfying *Dinner.* (Rosenstein)

**Seventh Veil** *LaVal's Subterranean Theatre, 1834 Euclid, Berk; (510) 655-0813. Thurs-Sat, 8pm; Sun, 7pm. Through Sun/17. $10.* Six actors and two musicians tell the story of Salome.

☛**The Weir** *Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. $26-35. Runs Tues-Sat, 8pm; Sun, 2 and 7pm. Through Sun/17.* The Aurora Theatre Company has managed to snag the Bay Area premiere of Conor

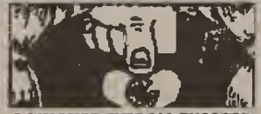
*Continued on page 106*

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## Ongoing

*From page 105*

McPherson's international hit, and it's in excellent hands. This chamber play set in a rural Irish pub seems tailor-made for the intimate Aurora space. The regulars at Brendan's get thrown for a loop by the appearance of newcomer Valerie (Emily Ackerman), who's renting a local house rumored to be haunted. The ensuing exchange of ghost stories gets trumped by Valerie herself, who may know more of the unseen world than any of her pubmates. Director Tom Ross and his exceptional cast rarely miss a single subtextual note in McPherson's deceptively simple play, a celebration of the healing power of companionship in a lonely place. Allen McKelvey, W. Francis Walters, Charles Shaw Robinson, and Julian López-Morillas all do fine work, and Ackerman is excellent in the pivotal role. (Rosenstein)

## dance

☛**'CaveWomen 2000'** *Dance Mission Theater, 3316 24th St; 826-4401. Fri-Sat, 8pm; Sun, 6pm. $15-17.* Great Hera! Not since Charlotte Perkins Gilman's *Herland* has feminist utopia looked so good. The wonder women who make up Dance Brigade — Tina Banchero, Vivien Dai, Karen Elliot, Lena Gatchalian, and Krissy Keefer — put on a show that tickles in both sense of the word, making you laugh and giving you goose bumps. Taiko drumming meets grand allegro in this knife-licking, leather booty-shaking, howl-at-the-moon performance. These women may not yet be able to walk on water like their 10th-century Indian Yogini ancestors, but they can make miracles out of tires, scarves, and turquoise satin gloves. Finally, something to believe in. (Belmar)

**'New Moves 2000 Choreography Showcase'** *McKenna Theater, Creative Arts Building, SFSU, 1600 Holloway; 338-2467. Fri-Sat, 8pm. $5-10.* The Dance Department at SFSU presents the choreography of its advanced students, featuring modern dance, samba, hip-hop, ballet, Indian, African, and dances from the Pacific Islands.

**Scott Wells and Dancers** *Theater Artaud, 450 Florida; 621-7797. Thurs-Sat, 8pm; Sun, 5pm. $15-20. Through Sun/17.* See Critic's Choice.

### Bay Area

**Benefit Concert for Applied Ballet Arts Foundation** *Alice Arts Center, 1428 Alice; (510) 268-9000, ext 218. Fri-Sat, 8pm (also Fri, 2pm). $12-18.* Members of Oakland Ballet, dancers Sylvia Baeza and Mary Carbonara, Katherine Davis Dance, and Strong Current Dance Company perform ballet, jazz, and modern dance in support of Applied Ballet Arts Foundation, a nonprofit organization that opens the doors of performing arts to low income families.

## performance

**'Angel and Devil Songs'** *Piaf's, 1686 Market; 864-3700. Sat, 10pm; Sun, 9pm. $10-15.* Alison Bloomfield sings about "women we love to love."

**'Champion!'** *Z Space, 1360 Mission. Wed, 7pm.* Thessaly Lerner performs the last of her three solo shows.

**'City Without Art'** *Media Alliance, 814 Mission, Ste 205; 546-6334. Thurs, 6pm. Free.* See 8 Days a Week, page 78.

**'Destin@tion.SF'** *Victoria Theatre, 2961 16th St; (866) 737-4697. Opens Fri/8, 8 and 10pm. Runs Fri-Sat, 8 and 10pm; Sun, 7:30pm. Through Jan 21, 2001. $25.* Spectacles Productions presents a virtual tour of the city.

**'The Erotica Project'** *Intersection for the Arts, 446 Valencia; 626-3311. Tues, 8pm. $5.* See 8 Days a Week, page 78.

**Festival of American Playwrights of Color III** *Diego Rivera Theatre, 50 Phelan; 239-3132. Fri-Sat, 8pm (also Sun/17, 2pm). Through Sun/17. $5-10.* City College sponsors an award-winning program of short plays and monologues by African American, Asian American, Hispanic American, and Native American playwrights and performers.

**'One Day in the Life'** *Visitation Valley Middle School, 450 Raymond; 452-4907. Fri, 7pm. $20 donation (no one turned away for lack of funds.)* Visitation Valley Beacon Center presents a drama of addiction and recovery by Marvin X.

**'Plays at the Border'** *Fort Mason, Magic Theatre, Marina at Laguna; 441-8822. Thurs/7-Sat/9, 8:30pm; Sun/10, 2:30, 5:30, and 7:30pm. $10-15.* This festival features a workshop production and staged readings that deal with cross-cultural issues.

**'Sunday on the Rocks'** *Theatre Rhinoceros, 2940 16th St; 861-5079. Thurs-Sat, 8:30pm. Through Sat/16. $12-15.* See "The Devil's Dork," page 60.

**'When You're Down You're Up: A Guide to an American Yiddish Family'** *The Marsh, 1062 Valencia; 826-5750. Mon, 8pm. $6.* This solo performance piece is by Mae Ziglin Meidav.

## comedy

**Brainwash Cafe & Laundromat** *1122 Folsom; 861-3663.* Open mic with host Tony Sparks.

**Cobb's** *2801 Leavenworth; 928-4320.* Wed, 8pm: All-Pro Comedy Showcase, $7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Mark Lundholm performs "How Is That Funny?," with Sabrina Matthews and Roddy Castro, $10-15.

**Java Source** *343 Clement; 541-5610.* Tues, 9:30pm: Laffaccino Comedy Open Mike, with host Nick Leonard, free.

**Luggage Store** *1007 Market; 255-5971.* Tues, 8pm: open mic with host Tony Sparks.

**Piaf's** *1686 Market; 541-5610.* Mon, 8pm: Gay Comedy Showcase, with host Scott Silverman, $5.

**Punch Line** *444 Battery; 397-4337.* Wed-Thurs, 9: Punch Line Comedy Allstars, $8. Fri-Sat, 9pm and 11pm: George Lopez, $20. Tues, 9pm: Punch Line Comedy Allstars, featuring Betsy Wise, $8.

**Rasselas** *1534 Fillmore; 921-2051.* Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, $7.

**Tongue and Groove** *2511 Van Ness; 565-5955.* Tues, 8:30pm: Comic Fusion, with Bay Area comics like Joe Klocek, Joseph Rocha, and the Fresh Robots, $5.

## spoken word

*Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:*

**Wednesday:** La Peña *3105 Shattuck, Berk; (510) 849-2568.* Youth Speaks hosts Cafe Poetry, followed by open mic, 7:30pm, $2. Modern Times Bookstore *888 Valencia; 282-9246.* Local poets Cheryl Burket, Jesse Loesberg, and Suzanne Weiner read their latest work, 7:30pm.

**Thursday:** Cafe Firenze *2116 Shattuck, Berk; (510) 644-0155.* Open mic with featured poet Claudia Giselle and host Randy Fingland, 7pm. Modern Times Bookstore *888 Valencia; 282-9246.* Reading of *Word of Mouth*, an anthology of gay American poetry, 7:30pm. Unitarian Center *1187 Franklin; 338-2227.* The Poetry Center presents Susan Thackrey, 7:30pm, $5.

**Saturday:** Java Source *343 Clement; 387-8025.* Poetry reading and spoken word hosted by Amma, 10pm.

**Sunday:** Justice League *628 Divisadero; 289-2036.* The Marcus Shelby Trio and Los Delicados perform, 8pm, $5-10. See 8 Days a Week, page 78.

**Monday:** California College of Arts and Crafts Graduate Gallery *1111 Eighth St; 551-9251.* "A Series of Humiliations," creative writing students perform, 7pm, free.

**Tuesday:** New College *766 Valencia; 386-9020.* "Nuke Collage Experiment #6," Gloria Frym reads from recent work, 7:30pm, free.

# film

*Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anhoni Patel, Chuck Stephens, and Rob Taylor. See Movie Clock, page 116, for theater information.*

## Opening

**Amargosa** Broadway, ballet, and solo concert-touring dancer Marta Becket was driving through Death Valley in the early 1960s when she discovered an abandoned theater and decided on the spot to abandon NYC for this isolated "ghost town." Since then she's become a sort of minor legend, as much for the sheer eccentricity of such High Art making in a desolate locale as for the merit of her art itself — which has encompassed everything from painting the "Amargosa Opera House"'s elaborate murals to composing music, in addition to a dance career that continues into her late 70s. Todd Robinson's beautifully shot documentary is right to admire the subject's tenacity — but oh so wrong to fawn over her so humorlessly, at such meandering length that you begin to wonder if Becket herself commissioned this "portrait." Worse, the combo of weak-kneed adoration and scant contextualizing makes Becket seem less a maverick than a high-grade narcissist, as these 90-odd minutes go on and on. (1:38) *Rafael.* (Harvey)

**Dungeons and Dragons** Heshers, social misfits, and wannabe twelfth-level mages rejoice! The cult role-playing game finally hits the big screen, albeit with a resounding thud. Some ne'er-do-well thieves and a sorcerer's apprentice gallivant amidst dwarfs, elves, digital effects, and a host of Ye Olde Renaissance Pleasure Faire extras in order to keep a magical scepter out of the hands of Insidious British Villain #437 (Jeremy Irons) — thus saving a young queen (Thora Birch)'s empire. Hardcore D&D fans who finally left their parents' basements to see this will delight in how the filmmakers managed to make all those Jethro Tull album covers come to life, but suffering through all the dragon's droppings of dialogue, wooden acting, and every stolen sci-fi/fantasy trope known to man (or elf) to see that singular minute of cool footage (dig that CGI dragon-fight!) is bound to make any dungeonmaster feel gypped. Final roll tally: 0 for dexterity, a 22 for hamminess, and a whooping 27 for sheer ineptitude. (1:47) *Grand Lake, Shattuck.* (Fear)

☛**A Hard Day's Night** See "Plastic Soul," page 59. (1:31) *Lumiere.*

☛**Me and Isaac Newton** See Movie Clock, page 116. (1:48) *Opera Plaza, Shattuck.*

**Proof of Life** Standard-issue hostage drama livened up by the *National Enquirer*'s couple of the year, costars Meg "Oops, I'm Married!" Ryan and Russell "Homewrecker" Crowe. (2:15) *Alexandria, Century Plaza, Cinema 21, Jack London, Metreon, 1000 Van Ness, Orinda, Presidio, Stonestown.*

**Vertical Limit** See "Vertically Challenged," page 59. (2:06) *Century Plaza, Empire, Jack London.*

## Ongoing

**Adventures in Wild California** (:50) *Metreon Imax.*

**Bamboozled** Credit filmmaker and veteran muckraker Spike Lee for covering his ass from the get-go: the first thing you hear as the controversial *Bamboozled* begins its digital assault on the senses is the dictionary definition of the word "satire." Lee is intent on making sure the viewer knows this tale of a buppie TV writer (Damon Wayans) who sells a modern-day minstrel show to the network (and loses his soul in the process) is an exposé of the human folly, though which specific humans and the exact folly meant to be skewered here remain a bit of a mystery. Lee's aim is broad, as he hopes to nail a number of subjects (African Americans who contribute to negative stereotyping, greedy TV networks, the viewing public) to the wall, but the scattershot approach leaves one feeling uncertain about exactly who is being taken to task. Stuck between occasional razor-sharp insights and caricatured rhetoric, *Bamboozled*, not unlike its protagonist, seems done in by its own (over)ambition. The film makes a grand statement on the media and its racially divided masses, but too much information ultimately muddies both the medium and its message. (2:15) *Shattuck.* (Fear)

☛**Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest *(Waiting for Guffman)* is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superyuppie catalog connoisseurs Meg

*Continued on page 108*

# "A TOP-DRAWER ADVENTURE THRILLER!"
-Jeffrey Lyons, WNBC-TV

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-Mike Sargent, WBAI-FM RADIO



*"Crowe makes for a **SHARP-EDGED**, complex hero."*
-Leah Rozen, PEOPLE

*"Russell Crowe is **DYNAMITE!** Awesome action, gripping drama, edge-of-your-seat suspense!"*
-Steve Iervolino, LAUNCH

*"★★★★ Fantastic! Ryan and Crowe sizzle onscreen!"*
-Victoria Snee, KDAF-TV (DALLAS)

*"Fast-paced **ACTION** adventure has a great cast."*
-Pia Lindstrom, GOOD DAY NEW YORK

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Concord, Brenden 14
Dublin, Regal Cinemas Hacienda Crossing 20
Emeryville, United Artists Emery Bay
Hayward, Festival
Newark, Century Cinedome 7

**EAST BAY**
Oakland, Signature Jack London Cinema
Orinda, Renaissance's Orinda
Pinole, Century 10
Pittsburg, Brenden 16
San Ramon, Signature Crow Canyon
Union City, Century 25
Walnut Creek, Signature Festivel

**PENINSULA**
So. San Francisco, Century Plaza 10
Burlingame, Century Hyatt
Redwood City, Century Park 12
Burlingame, Century Burlingame D/I
**SAN JOSE**
Gilroy, Platinum 7
Hollister, Premiere
Milpitas, Century 20 Great Mall
Morgan Hill, Cinema 6
Mtn. View, Century Cinema 16
San Jose, Century 21
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
San Jose, Century Capitol D/I
**LARKSPUR**, Century Larkspur Landing

**NOVATO**, Pacific's Rowland Plaza
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**TIBURON**, Cinema West Playhouse
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Cloverdale, Cinema West Clover 4
Fairfield, Edward's Fairfield Stadium 16
Healdsburg, Raven
Napa, Century Cinedome

**NORTH COUNTIES**
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Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Roxy Stadium 14
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Union City - Century 25 Union City
Emeryville - United Artists Emery Bay
Danville - Blackhawk Movies 7
Berkeley - Landmark's Shattuck
Oakland - Grand Lake
Concord - Brenden Concord 14
Pittsburg - Brenden Pittsburg 16
Antioch - Regal Deer Valley 16
Dublin - Regal Hacienda Cinema
Vallejo - Century Cinedome
SAN JOSE
San Jose - Century Capitol 16
San Jose - Century Berryessa 10
Mountain View - Century Cinemas 16
Milpitas - Century 20 Great Mall
SAN JOSE
San Jose - AMC Saratoga 14 Theatres
Santa Clara - AMC Mercado 20 Theatres
San Jose - Capitol 6 DI
Morgan Hill - Cinema
Campbell - Plaza 4
PENINSULA
Redwood City - Century Park 12
MARIN
Corte Madera - Pacific's Cinema
San Rafael - Pacific's Northgate
NORTH COUNTIES
Fairfield - Edwards Fairfield Stadium 16
Vacaville - Brenden 16
Napa - Century Cinedome 8
Sebastopol - Sebastopol Cinemas
Santa Rosa - United Artists Movies
Windsor - Airport Cinema 8
Petaluma - Pacific's Theatre Petaluma
Rohnert Park - Pacific's Rohnert Park 16

film
# calendar
first runs, rep films, & movie clock

## Ongoing
*From page 106*

and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaraner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditsy gold-digging owner (Jennifer Colligde) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Act I and II, Embarcadero, Orinda, Piedmont.* (Fear)

**Billy Elliot** The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitively portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliott* might seem inspirational. (1:50) *Albany, Clay, Piedmont.* (Gachman)

**Bounce** Whatever those two kids may say, Ben Affleck and Gwyneth Paltrow display a comfortable affection one would associate with lovers, not friends. Their on-screen chemistry is incredibly natural and unforced. Oh yeah, the movie's good too. Ben plays a slick ad executive who gives up his seat to an affable family man on a homeward-bound flight. When the plane crashes, killing everyone on board, Ben goes into his own personal tailspin of depression and drinking. A year later, on the road to recovery, Ben decides to lend a hand to the family man's widow, who turns out to be Gwyneth. Ben falls in love, but should he reveal his secret? *Bounce* feels like a movie at war with itself, as if director Don Roos couldn't decide if it was a sappy melodrama (warning: emotional manipulation involving cute kids) or an edgy, bittersweet romance (Ben and Gwyneth's scenes together are wondrous). The resulting film may be eclectic and scattershot at times, but it's also warmly genuine. (1:46) *Colma, Emery Bay, Galaxy, Metreon, Metro, UA Berkeley.* (Taylor)

☛**Broken Hearts Club** An ensemble romantic-comedy about a group of gay friends in West Hollywood wading through life's tribulations, this sweet and sentimental movie hardly breaks new ground, but is still quite the charmer. Writer and director Greg Berlanti keeps things flowing in a decidedly mainstream manner (the guy works on *Dawson's Creek* — he knows what they like in Peoria) and never gets too dangerous or controversial. The difficulty for a film like this is attempting to keep it real for gay audiences while also striking a chord with straight ones. The film's success at this is a tribute to Berlanti's witty, self-deprecating screenplay and a strong cast, specifically Timothy Olyphant as the film's anchor, a photographer searching for meaning a little deeper than what he's found in one night stands. At times it's too cute for its own good, but it's easy to forgive a film that can so easily mock its own conceits and still deliver an ultimately affecting tale about the importance of friendship in the face of heartbreak. (1:50) *Lumiere.* (Taylor)

☛**Charlie's Angels** Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idiocy of it all. Blond airhead Natalie (Cameron Diaz), trailer-trashy Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multitasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and sowhat in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-environs stuff, the movie makes no sense whatsoever. But, in a possible first, that's *intentional.* (1:32) *Colma, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Harvey)

**Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire–thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-twelves to entertain, I suggest a couple rounds of killer video games instead. (:38) *Metreon Imax.* (Gerhard)

**The Contender** Both on-screen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan Allen) is chosen by an oddly hip, foul-mouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recently deceased V.P. But the senator has some enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Reginald Webster (Christian Slater), who pull every trick in the book — like unearthing dirty photos of Hanson at an orgy — to make sure she doesn't get past the confirmation hearings. Though it's got plenty of moralizing claptrap going on, it's far more multidimensional than other good-versus-evil, *Absolute Power*–ish movies set in the D.C. milieu; at least *The Contender*'s politicians are more than saints or power-hungry despots. (2:10) *Four Star, Oaks.* (Patel)

**CyberWorld** The "first all-animated IMAX 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and depthed digital animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky 'lil Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (:48) *Metreon Imax.* (Harvey)

☛**Dancer in the Dark** Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer*'s nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. *Dancer*'s first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As *Dancer*'s story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Lumiere, Shattuck.* (Huston)

☛**Dark Days** Marc Singer crawls through well-worn cinema vérité ground as he voyages through New York City's rat-infested Amtrak tunnels to document life down there, but this is no simple "homeless documentary." As far from the pity perspective as you can get, Singer and his DJ Shadow soundtrack celebrate life underground — squalor in the best sense of the word, complete with wood-cube houses featuring shelves and pets and found color TVs and electric razors and clotheslines and cornbread and crack. Singer himself lived in the tunnel before and during the making of this film, and he and his film crew of fellow tunnelers create a sitcomical look at the brilliance of everyday life in this scavenged world. The film goes off track as it follows the drama aboveground (Amtrak officials are trying to clear the homeless out of the tunnel; advocates are fighting for the tunnelers' rights to a home of some kind), but this is one documentary that feels the life instead of just wanting to explain it. (1:34) *Opera Plaza, Rafael, Shattuck.* (Gerhard)

**Fantasia 2000** (1:15) *Metreon Imax.*

**Genghis Khan** (1:45) *Four Star.*

**How the Grinch Stole Christmas** Tinges of Ace Ventura pop out every once in a while, but luckily Jim Carrey doesn't do his usual over-the-top, annoying shtick with Ron Howard's version of Dr. Seuss's *Grinch*. Subdued he's not, but he's also got on a costume that covers every inch of his face and body, so who knows what rubber band–y, nerve-grating expressions are going on under there. Plus, everyone involved in the making of this film is obviously having fun, and if Dr. Seuss is good for anything, it's that. Howard has managed to create a completely entertaining film that'll make real-life Grinches and cynics all mushy inside. And we're in dire need of a timeless, original Christmas movie à la *Christmas Story*, not to mention an entertaining, classic children's flick that adults'll dig too. (1:38) *Alexandria, Century Plaza, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Gachman)

**The Legend of Bagger Vance** Zen and the art of golfer maintenance? Eighteen holes to a better you? You're kidding me, right? Robert Redford directs this maudlin drama, with Matt Damon as a former golf pro and World War I veteran who has "lost his swing," both on the course and in life. Will Smith is the mysterious caddy whose Gump-like wisdom helps Damon recapture his swing and the heart of spunky southern belle Charlize Theron. Damon gets to give one really good, nasty drunken monologue and then cleans up to give the requisite, boring Redford impersonation, while Smith's self-help guru of the green routine is instantly annoying. However, the biggest problem with *The Legend of Bagger Vance* is that the audience is swept from one momentous scene to the next, without ever being adequately clued into the characters' inner lives or their motivations. It also feels like it was overly fine-tuned in the editing room, resulting in a subpar finished product. (2:07) *Coronet, Metreon, Oaks, 1000 Van Ness, UA Berkeley.* (Taylor)

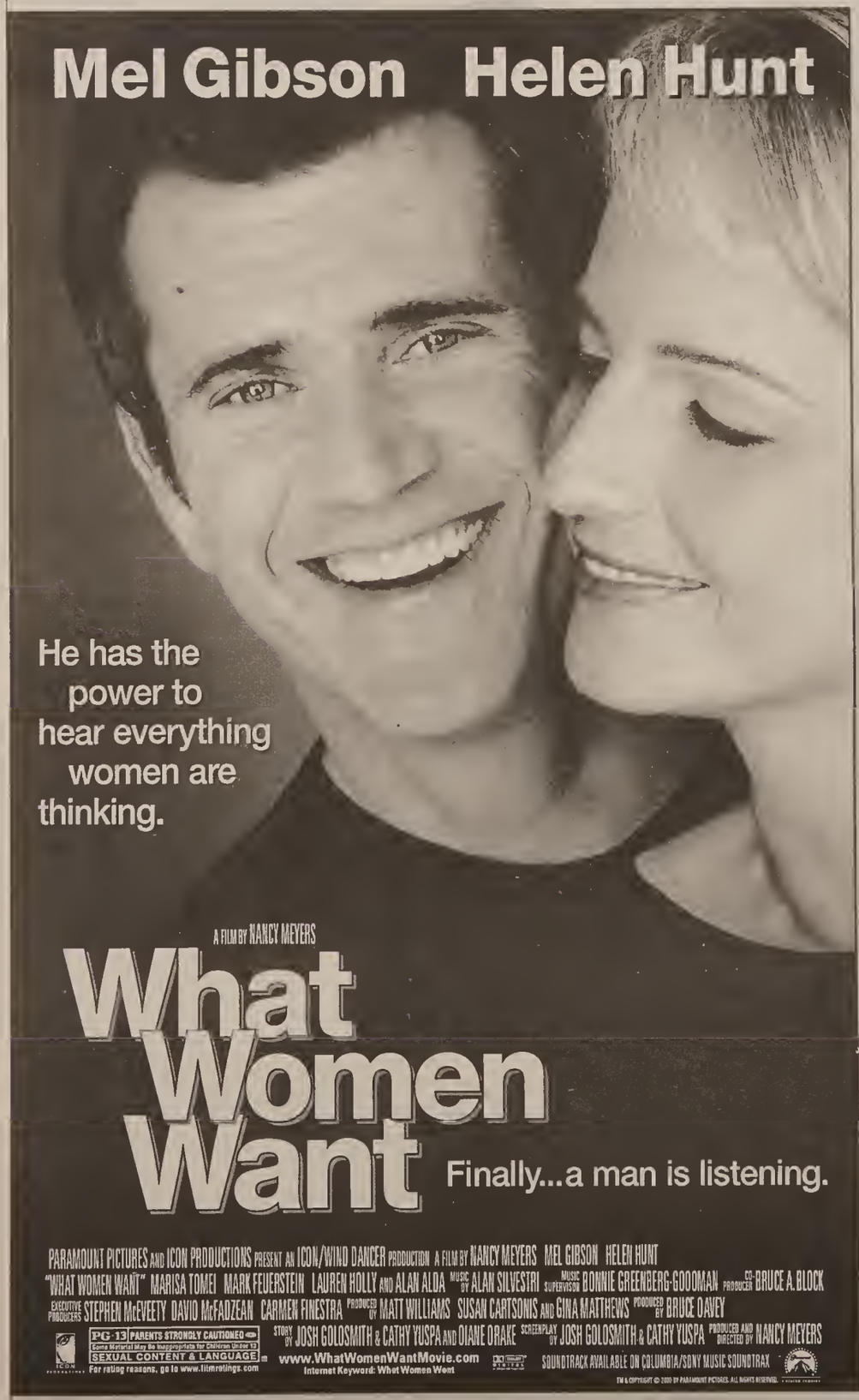
**Little Nicky** Two spawn of Satan (Harvey Keitel finally finds his niche!) escape the underworld and threaten Earth in a bid to take over hell. It's up to the runt (Adam Sandler) of the horned one's litter to go after them and save both his dad and us earthlings before it's too late. It's no secret Sandler's movies are near critic-proof, boasting a dumber-than-thou strain of comedy that seems amiable enough after several doses of cough syrup and some

*Continued on page 110*

Paramount Pictures

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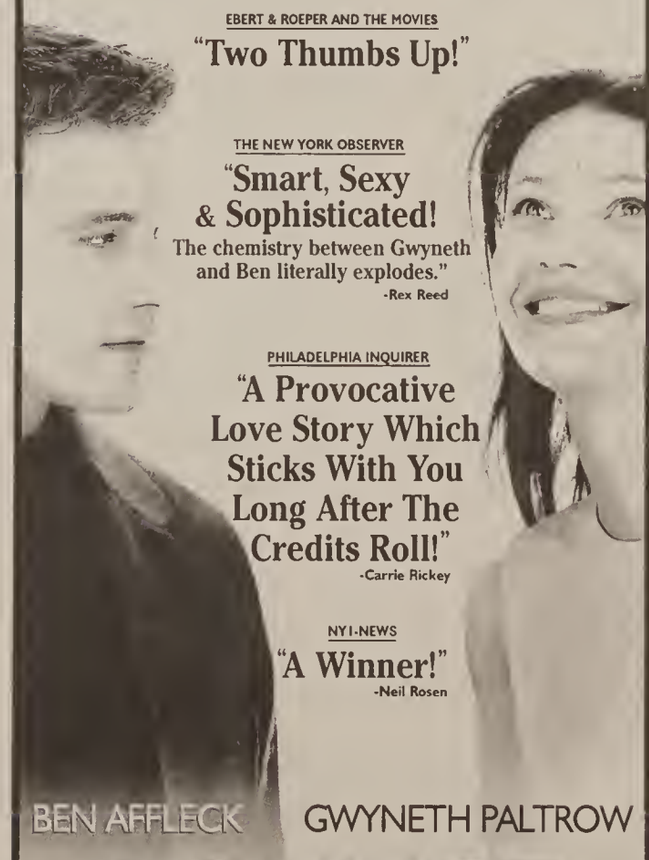
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## Ongoing


*From page 108*


severe blows to the head. Even his hardcore fans might seem a little baffled by the lack of laughs in this one, however; *Little Nicky* is not so much another lowest-common-denominator romp through bowel-region humor as simply unfunny and, pun fully intended, God-awful. It's one thing to practice the so-called disreputable art of lowbrow comedy, but *Nicky* just assumes that funny voices and a talking dog minus coherence equals instant guffaws. Let's just say that for 88 minutes, you'll know exactly what hell really feels like. (1:28) *Metreon, 1000 Van Ness, UA Berkeley.* (Fear)

**Meet the Parents** A lovable schnook (Ben Stiller) goes to meet his girlfriend's über-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likable-every-man award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom shtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) *California, Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Fear)

**Men of Honor** Director George Tillman Jr.'s *Men of Honor* is a weird combination of hearty military bildungsroman and mushy racial reconciliation melodrama. The fact that it's based on the true story of Carl Brashear, the first black U.S. Navy diver, hardly excuses its relentlessly florid clichés. Its subtext seems to be that machismo trumps racism, as several climactic scenes involve Brashear impressing his white tormentors with brilliant feats of physical endurance. That said, both Cuba Gooding Jr., as Brashear, and Robert De Niro, as the alcoholic drill sergeant who first tries to destroy him out of racist resentment and who later champions him, transcend the material to give rich, compelling performances. Brimming with charisma, Gooding brings out both the stoic heroism and monomaniacal stubbornness in his character, while De Niro is alternately loosely cocky and intensely terrifying as a ruined man who hates blacks because he needs to feel that there are at least some people beneath him. Still, in true military style, *Men of Honor* manages to take an idiosyncratic life story and hammer it into something slickly predictable. (2:09) *Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Stonestown, UA Berkeley.* (Goldberg)

**102 Dalmations** This big-budget dog-training extravaganza doesn't rate high in the *Babe* pantheon of anthropomorphic animal rights activist fantasies. In this drab, slobbery sequel, Glenn Close's scenery-chewing, two-tone Cruella De Vil emerges from the slammer cured of her lust for a canine fur coat. But wouldn't you know it, she falls off the PETA wagon and has her hapless manservant go a-huntin' for those cute spotted poochies — with a wholesome parole officer in pursuit. This lackluster family movie is shamelessly similar to *Chicken Run*, this year's more charming endangered animal film, down to the elaborate production-line bakery climax. While *Run*'s animated chickens were lovably artificial, the whole of *Dalmatians* seems cheaply faux, with live-action translations of cartoon violence that are unnecessarily mean-spirited and ugly. There are scenes of man-dog tug-o'-war, lots of canine drool, and an interspecies bacchanal banquet. But nothing is as unsightly as beefy Gerard Depardieu playing a hothead fashion designer as a hybrid of Jean Paul Gaultier and Karl Lagerfeld, complete with mullet, pony tail, and lion-fur hot pants. Eeeew! (1:34) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Stonestown, UA Berkeley.* (Glen Helfand)

**Panic** Director Henry Bromell's *Panic* dares to take verrry seriously what *Analyze This, Coldblooded, The Whole Nine Yards,* and *Gun Shy* have already parodied: that midlife-crisis-of-a-sensitive-hitman-in-therapy thing. William H. Macy plays Alex, a model son, husband, and father. He resides in some pristine commuter hamlet with loving wife and their adorable tyke. Doting gram 'n' gramps (Barbara Bain, Donald Sutherland) are just a hop and a skip away. Alex runs his own mail-order service, but he also works "in the family business": He kills people! For money! Alex doesn't like his "other" job, so he consults headshrinker Dr. Parks, whose caring rationality is personified by facially fuzzy-wuzzy John Ritter. (Repeat: *Panic* is *not* a comedy.) Alex hopes to heal his wounded inner child, but wouldn't you know, it's not that simple. Geez, can it be that cardigan-clad, pipe-smoking Pops has been, well, *truly evil all along?!? Panic*'s bogusness is exceeded only by its poker-faced self-importance. Bromell *believes* in lines even his actors, let alone the audience, cannot: "What do you want?!" "*You.*" Now we do know that Macy can lie with dog-smelling material and get up sans the fleas of humiliation. Which cannot be said of Sutherland or Bain, two oft-fine veterans whose "shocking" transformation here into Frankenfolks had me howling for mercy. (1:30) *Roxie, Shattuck.* (Harvey)

**Pay It Forward** A junior high school teacher (Kevin Spacey, inexplicably covered with burns) challenges his students to make a difference in the world. Thus an idealistic young scruff (Haley Joel Osment, with a junior mullet) decides to distribute random acts of kindness to three people so they, in turn, can "pay it forward" — and he somehow ignites the kind of movement that heroin junkies and lawyers alike can embrace. Whatever. It makes one wonder why a talented actor like Spacey would try to squeeze himself into unadulterated, saccharine treacle that leaves no real room for expression or expansion. Helen Hunt, as Osment's Vegas-waitress mom with bleached white-trash roots, is similarly trapped; in this film, the wounded, the weary, and the cynical find salvation somewhere in the heart of Oprah's Angel Network. Oh, and there's a surprise ending! (2:00) *Oaks, 1000 Van Ness.* (Lapid)

☛**Quills** This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being, Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* exploring how one rather extraordinary person affects the lives of those who, out of curiosity or revulsion, are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Joaquin Phoenix). When righteous bastard Dr. Royer-Collard (Michael Caine) arrives to oversee the institution, he prevents the Marquis — and his partner-in-crime, a chambermaid (Kate Winslet) — from smuggling any more prose to his publisher. When the Marquis is completely denied the ability to write, hell breaks loose for all the characters, not just the frustrated prisoner. This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. A vicious climax bleakly underscores the dangerous side of unchecked urges, but a surprisingly strong statement about the importance of art and freedom of expression emerges. (2:04) *California, Embarcadero.* (Eddy)

**Red Planet** Former movie star Val Kilmer's latest attempt at career rejuvenation is way better (less cheesy, less pretentious) than this spring's Brian De Palma nightmare, *Mission to Mars*, but it's still not anything you need to rush out and see. *The Matrix*'s Carrie-Anne Moss plays the commander of the first earthling crew routed for Martian exploration. The shockingly photogenic astronauts (Kilmer, Benjamin Bratt, and Terence Stamp among them) have a bumpy ride to the surface; once there they face killer storms, killer critters, their own killer robot, and killer views of Mars's Monument Valley–on–crack landscape. Oh, no-name director Antony Hoffman, so many questions — If the robot is supposed to be a research tool to help save humankind, why does it also have an (easily triggered) evil, machine-of-death function? Why does Moss wear white tank tops when it's really cold? — and so few answers. "Fuck this planet!" Val cries as he blasts from the surface; everywhere legions of filmgoers consider both of this year's Mars films and nod in agreement. (1:56) *Galaxy, Metreon.* (Eddy)

**Remember the Titans** If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin — *A Price above Rubies, Fresh*) "true story" about a black football coach (Washington) recruited in 1971 to work in a recently integrated Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Washington's Coach Boone is a "race man." His mission isn't just to win football games, it's to change the world, change these boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during Hell Week, making them run at 5 a.m. to — guess where — Gettysburg — for empowering speeches about young men who died — *for what!* The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) *Colma, Four Star, Oaks.* (Gachman)

☛**Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, *Requiem for a Dream* is more of a dirge, if a dirge could St. Vitus–dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own,


*Continued on page 112*



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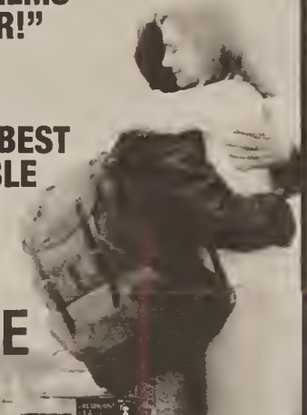
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film
# calendar

## Ongoing
*From page 110*

unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised-rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatened personal hells. Never blinking or flinching (that's your job), *Requiem* takes us right along with the characters, turning physical and psychological deterioration into a clinical, merciless film aesthetic. (1:42) *Act I and II, Embarcadero.* (Harvey)

**Rugrats in Paris** (1:25) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, Shattuck.*

**The 6th Day** Though this ain't the first time Arnold Schwarzenegger's reproduced *(Junior)*, been brain-drained *(Total Recall)*, or been twinned (as a crapulous Danny DeVito in the movie that inspired that ace Joel Siegel pud-pull "See *Twins* Twice!"), *The 6th Day* is his first overt nod to cyberpunk near-Luddism. Swarzenegger's Adam wakes up on his birthday and goes to work, but along the way are some blippy time-skip orchestrations, covering everything from his sidekick's murder to the last few memories of his life. Upon returning home, he discovers his new douhle inside celebrating "his" birthday. Assassins intercept him, obligingly explaining crucial points about the law and human cloning before they terminate him. What Adam eventually learns is that nobody loves a clone, least of all God or the government. That compassionate conservativism is again prowling around here brings to light the predicament of the latest last action heroes, who use their film vehicles as checkpoints for their virtuous virility and hypocrisy. Hence Adam-Arnold's warning to two guards he corners with his laser gun: "My daughter is right inside that door. Now, I don't want to expose her to graphic violence. I think she gets enough of that in the media." *The Patriot* waved around a similar sense of solemnity, duty, family values, protecting youth. *The 6th Day* just shows how much cornier this dreck plays in the future. (2:04) *California, Century Plaza, Emery Bay, Galaxy, Grand Lake, Kabuki, Metreon.* (Edward E. Crouse)

**Solas** *Solas*, the title of a new Spanish film by Benito Zambrano, means "alone," and the film is full of all the aching isolation and pathos its name suggests. It's the story of Maria, a sharp, bitter woman still smarting from the wounds of an abusive childhood. When her cruel father gets sick and is taken to the hospital in the city where she lives, her kind, defeated mother comes to stay with her while she keeps a vigil over the husband who has broken her spirit. Maria's mother's earthy sweetness is appreciated by a sprightly, warm, desperately lonely old man who lives in Maria's building, but she's too terrified of her husband's possessiveness to really become his friend. Meanwhile, Maria finds herself pregnant by a callous thug who tells her, "If you want a dick, you can have mine, but that's all we have." All the characters are so richly etched and empathetic that one practically prays for a bit of good fortune to befall them, so when moments of redemption come, they're deeply satisfying. (1:38) *Four Star, Shattuck.* (Goldberg)

**Suzhou River** Mei-mei is a mermaid — a rent-a-mermaid — and everybody wants her pager number. She's also the radiance within and the reason to see *Suzhou River*, an aggressively stylish Chinese-German coproduction directed by Lou Ye. The film's double story unfolds as two men, one a videographer, the other a motorcycle deliveryman, become entranced by a waif, Moudan; later, after Moudan has plunged into the brackish Suzhou, sinking without a trace, she reappears — maybe — as Mei-mei. Neither guileless nor gill-less, Mei-mei works in a sleazy nightclub, drowning herself in vodka and toying distractedly with a finned Barbie doll. For director Lou and his characters, she's a

Lolita from the bilge, erotic and illusive. Are Mei-mei and Moudan one in the same? This much is sure: they're played by the young Chinese actress Zhou Xun, a doe-eyed glimpse of the sublime. If only Lou's film, which barely contains her, could stake so bold a claim. Directed with borrowed panache, *Suzhou River* wears its influences like a succession of party hats. A heavily voiced-over voyage through smudgy textures, lyrical smears, and a quasi–Bernard Herrmann big-string score, you might call it Wong Kar-wai's *Vertigo* — every film critic in America likely will. But given *Suzhou River*'s movie-mad chaos, its teenage sex appeal and arty auteur sleaze, calling it Brian De Palma's *The Little Mermaid* might do just as well. (1:23) *Lumiere, UC Theatre.* (Stephens)

**The Tao of Steve** Pity the paunchy Lothario named Dex (Donal Logue), a slobbish kindergarten teacher who manages to talk any woman into bed using a combination of high-falutin' graduate school speak, eastern philosophy mumbo jumbo, and the "keep it cool" aesthetic of classic "Steves" (McGarrett, McQueen, ... uh, Hawkins). Swoon as he attempts to sway renegade Syd (Greer Goodman), who proves immune to his swarthy charms. Sigh as he finds that the one girl he can't have is the one truly meant for him ... awww! A surprise hit at this year's Sundance, *The Tao of Steve* banks a lot on Logue's mixture of complexity and frat boy "ain't I cute"-ness, but telegraphs the proper audience response at every juncture, just in case we don't get that even though he's a heel, deep down he's a really good guy! The act wears out its welcome very quickly amid a flurry of self-conscious indie-cutesy gestures (do we need yet another self-reflexive pop-culture- quoting hero?); like the corpulent Casanova himself, *Steve* just seems too in love with itself to really open up to anyone else. (1:30) *Red Vic.* (Fear)

**A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance–free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Opera Plaza.* (Gerhard)

**Unbreakable** Not that you'd know it without seeing it, but this "suspense thriller" is really about superheroes and comic books. In this utterly nutty movie, race-class allegory is transferred onto the relationship between fanboy and superhero — a canny if shockingly outlandish concept — as helpless Elijah (Samuel L. Jackson) pins his vain hopes on "unbreakable," and at first uncomprehending, David (Bruce Willis). Director M. Night Shyamalan, who came to prominence with *The Sixth Sense*, is an engaging talent — one wonders if he'll be able to ride out the Hollywood beast. Here, his teasing, elliptical sense of narrative keeps things intriguing for a good half of the movie, but things fall apart once Shyamalan's forced to show his hand — the logical resolution of *Unbreakable*'s premise would have been to keep things in a state of *suspicion* of the absurd. Directors like Shyamalan, for all their apparent affection for comics, are too much filmmakers — and there's a lot of "film," as in film school, going on here — to understand that insane things like superheroes work in comics because of the *form* of comics, not because guys who dress up in hoods and capes and go around saving families from serial killers are anything anybody wants to get mixed up with. (1:17) *Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, Shattuck, Vogue.* (Alvin Lu)

**Venus Beauty Institute** Pouring salt on *les blessés d'amour* is Tonie Marshall's *Venus Beauty Institute*, a 1999 César Award magnet that on these shores may be more likely to collect turnip bouquets. What is it about this film that struck a Gallic chord? After 110 minutes the only conclusion you're likely to walk away with is sour indeed: can 50 million Frenchwomen really be so wrong? *Venus* exudes a *parfum* at once bitter and Cinderella-fresh; the happy-ending clinch that duly arrives here has seldom felt so inevitable yet so unconvincing. At the titular Parisian salon, a primping parlor for the desperately-seeking-mojo, age and dead flesh never quite get massaged away. Doing the kneading are several pretty needy cases: 40-year-old Angèle (fiftysomething Nathalie Baye); thirtyish Samantha (Mathilde Seigner); the 20-year-old ingenue, Marie (Audrey Tautou); and formaldehyde-flavored, septuagenarian swinger-proprietress Nadine (Bulle Ogier). As the principal predator, ill-named Angèle careens like a wrecking ball through the historic ruins of love. Slick, chatty, and very whatever as far as plot goes, *Venus Beauty Institute* is a deluxe treatment that, if nothing else, will leave you looking two hours older. It's a romantic comedy from the country that gave us surrealism — which just might look sexy after a few cognacs too. (1:55) *Opera Plaza, Shattuck.* (Harvey)

**Wonder Boys** (1:52) *1000 Van Ness.*

**What's Cooking** (1:49) *Presidio, Shattuck.*

**You Can Count on Me** This is one of those quiet, austere films that seems like it isn't saying much until some corner is turned and you realize that it's speaking volumes. Laura Linney plays a single mom struggling to raise her young son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. Difficult at times, *You Can Count on Me* is an authentic and engagingly low-key film with a

*Continued on page 114*

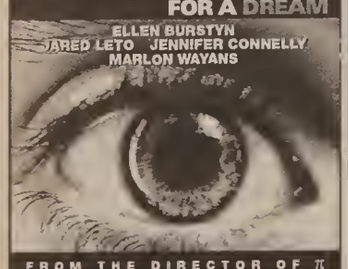
*"PANIC is so good I almost couldn't believe it. But I pinched myself and it's true. It's one of the best movies I've seen this year. I love this movie!"* –Jeffrey M. Anderson, S.F. EXAMINER

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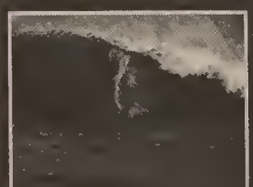


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## Ongoing

*From page 113*

sincerity that can only come from the heart. (1:32) *Albany, Bridge, Piedmont.* (Taylor)

## Rep picks

**Arsenal** See 8 Days a Week, page 78. *San Francisco Art Institute.*

☛ **'Friendly Witnesses: The Worlds of Warren Sonbert'** The globe-trotting, extravagant, occasionally irascible Warren Sonbert seldom looked backward, so when the S.F. resident died five years ago, many locals knew him only as a *very* opinionated *Bay Area Reporter* film critic — unaware that he'd been a key figure in West Coast experimental cinema from the mid '60s on and in fact had made some of his best works quite recently. Thanks to various preservation-minded institutions (including the Estate Project for Artists with AIDS, NYC's Guggenheim Museum, and the San Francisco Museum of Modern Art), this major retrospective brings together nearly all of Sonbert's diverse, adventurous screen oeuvre. The eight programs here cover a gamut of thematic and stylistic tacks, reflecting his early all-access grooviness as a chronicler of the swinging '60s (he hung out with the Warhol crowd for some time) on through such breathtaking latter-day epics as "Friendly Witness" (1989), "Short Fuse" (1992), and the posthumously edited "Whiplash" (1995). *SFMOMA.* (Harvey)

☛ **Holy Ghost People with "Pie Fight '69"** Late S.F. filmmaker Peter Adair is best remembered for his work on the collectively produced *Word Is Out*, a seminal mid-'70s nonfiction overview of lesbian and gay lives. But he first won attention with this short 1967 feature, a black-and-white, vérité glimpse of a West Virginia Baptist congregation's marathon prayer meeting. The parishioners, all white, poor and plainspoken, strike one at first as hayseeds — so drab they almost parody notions of all-American unsophistication. But that appearance only heightens the startling, bizarre intensity of what follows: "Feeling the Spirit" for real, old men begin to pogo-dance, teens spaz out, children stomp and shake. Spontaneous song breaks out; honky-tonk records, guitar playing, testifying rants, and speaking in tongues add to the roiling cacophony. This leaderless sect walks yea further on the wild side, trusting in the Lord so much that poisonous snake handling and swallowing strychnine are popular, voluntary activities for those wanting to go that extra mile. Adair's achievement lies not just in recording this event, but diving into it without any judgment, implied or otherwise — what might easily have seemed a freak show (sorta Ma & Pa Kettle Go Rolfing For Jesus) instead impresses us with the unselfconscious rapture these "hicks" can call their own. They're inclusive rather than hellfire-and-brimstone exclusive; individuality is valued here, with one man saying "I'd hate to think God made [each] man not to be what he wanted to be." For a contrasting kind of joyous anarchy from the same era, the program opens with local filmmakers Christian Bruno and Sam Green's *Pie Fight '69*, an assemblage of recently found footage shot at that year's S.F. International Film Fest opening gala. Yippie-styled film collective members (including Adair) disrupted the then staid, black-tie society event with a pie-throwing melee, sending debutantes scurrying for cover as police raced to the rescue. Then as now, where money talks, art must yell. *Yerba Buena Center for the Arts.* (Harvey)

**One** Less is more, and from feature-filmmaking debuts you don't get any more — or less — than Tony Barbieri delivers with his spare, curious, and incredible San Francisco–set film, *One*. The aptly named *One* departs so radically from the more-is-more school of U.S. indie filmmaking that it stands virtually alone; that also happens to be the way it wants you to feel after seeing it. Two friends — one recently released from a long jail sentence he served for putting his grandpap to sleep, forever; the other a layabout could-be pro-baseball player — reunite on some of the less traveled streets of San Francisco, trying to survive with jobs picking up garbage while they salvage what's left of their lives. Instead of laying out this story in a few clear, boring strikes, Barbieri lets the characters unfold at their own eerier-than-lifelike pace. A challenge, *One*'s bleak realism washes the overheated body Amerindie like a much needed cold shower. (1:28) *Rafael.* (Gerhard)

☛ **'Teensploitation!'** In conjunction with Yerba Buena Center for the Arts' multimedia "Juvenilia: Checking Out Youth and Art" exhibit, this five-week film series revisits some very high ways and curious byways in the last two decades' subadult cinema. Dec. 8 things get ugly with two portraits of extreme adolescent maladjustment from 1974: TV movie *Bad Ronald* finds junior psycho Scott Jacoby hiding in his overprotective mom's house after her death, then terrorizing the new family of blond cuties that moves in; the obscure drive-in cheapie *Twisted Brain* (a.k.a. *Horror High*) has a picked-on science nerd developing a serum that turns him into a payback-minded monster. The final program, on Dec. 15, consists of newer underground shorts, including Tracey MacCullion's "punk trance nightmare," "Gash," about a girl running from abuse at home to worse luck on Boston's mean streets. *Yerba Buena Center for the Arts.* (Harvey)

**Year of the Drag-In** Surf movies are not unlike porn: *a)* either you'll be stimulated or bored silly; *b)* some bother with "real movie" niceties like plot, concept, dialogue; *c)* most cut the pretense to simply line up one money shot after another. Curtis Myers and Frank Quirarte's new hour-long video is definitely of the latter school. Chronicling three days last winter when conditions were just right at the notorious Mavericks near Santa Cruz — a site until fairly recently considered virtually unsurfable — *Year* doesn't much bother with setting up a context or interviewing at length the recklessly stoked few who dare. (They don't have much to say anyway, though deciphering that ever-more-arcane surfer slang always provides a certain entertainment value in itself.) Instead, it pretty much delivers straight-up wave action, nothing more or less. Watching stellar pros ride these literally killer swells (though apparently nobody was harmed, let alone drowned, last season) is indeed pretty amazing. Well-shot and soundtracked, *Year of the Drag-In* offers spectacular — if inevitably repetitive — glimpses of itty-bitty, towed-in mankind forging a fragile but thrilling harmony with natural forces that are, well, totally awesome. Still, whether a whole hour of this can hold your attention depends on just how big a cowabungoid (or happy voyeur) you are. (1:00) *Red Vic.* (Harvey) ❖


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# rep clock
## repertory theater schedules



**Tiny dancer:** Todd Robinson's *Amargosa*, opening Fri/8 at the Rafael Film Center, visits isolated Death Valley Junction, where artist Marta Becket has lived and performed since the 1960s. See Rep Picks.

*Schedules are for Wed/6 through Tues/12 except where noted. Double features are noted with a •. Director and year are given when available.*

**ALLIANCE FRANÇAISE** 1345 Bush; 775-7755. $5. East-West (Wargnier, 1999) *Tues, 7.*

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. "Homo for the Holidays" video screening for gay and bi guys under 25 and their friends (free) *Wed, 6:30.* "Other Cinema": "Reclaiming the City: Artists' Interventions," films by Matt McCormick, Vanessa Renwick, Greta Snider, and others ($5) *Sat, 8:30.*

**CASTRO** 429 Castro; 621-6120. $4.50-7. The Decalogue, III and IV (all parts Kieslowski, 1988) *Wed, 2, 4:30, 7, 9:30.* The Decalogue, V and VI *Thurs-Sat, 2, 4:30, 7, 9:30.* The Decalogue, VII and VIII *Sun-Tues, 2, 4:30, 7, 9:30.*

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 843-3699. $4-7. • Daughters of Darkness (Kumel, 1970) *Wed-Tues, 7:30* and Book of Days (Monk, 1988) *Wed-Tues, 9:20 (also Sun, 6).*

**NEW PFA THEATER** 2725 Bancroft, Berk; (510) 642-1412. $3.50-6; $7.50 double feature. "Video Art": "Sea Changes: New Works from UCB's Digital Media Program" *Wed, 7:30.* "The Cinema of Valerio Zurlini": The Desert of the Tartars (1976) *Fri, 7:30;* Violent Summer (1959) *Sat, 7;* The Girls of San Frediano (1954) *Sat, 9;* Family Diary (1962) *Sun, 5:30;* "Short Films by Valerio Zurlini" *Sun, 7:40.* "Sneak Preview!" surprise film *Tues, 7:30.*

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. $4.50-7. Dark Days (Singer, 2000) *Wed-Thurs, call for times.* Panic (Bromell, 1999) *Wed-Thurs, call for times.* One (Barbieri, 1998) *Wed, call for times.* Barenaked in America (Priestley, 1999) *Thurs, call for times.* Amargosa (Robinson, 1999) *Fri/8-Thurs/14, call for times.*

**RED VIC** 1727 Haight; 668-3994. $3-6.50. The Tao of Steve (Goodman, 2000) *Wed, 2, 7:15, 9:15.* Year of the Drag-in (Myers and Quirarte, 2000) *Thurs-Mon, 7:15, 9:15 (also Sat-Sun, 2, 4).* The Wild One (Benedek, 1953) *Tues, 7:30, 9:20.*

**ROXIE** 3117 16th St; 863-1087. $3-7. Panic (Bromell, 1999) *Wed/6-Thurs/14, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).*

**SAN FRANCISCO CINEMATHEQUE** Yerba Buena Center for the Arts, 701 Mission; 822-2885. Call for price. The Holy Ghost People (Adair, 1967) and Pie Fight '69 (Bruno and Green, 2000) *Thurs, 7:30.* San Francisco Art Institute, 800 Chestnut; 822-2885. Arsenal (Dovzhenko, 1929) *Sun, 7:30.* See 8 Days a Week, page 78.

**SAN FRANCISCO STATE UNIVERSITY** August Coppola Theatre, Rm 101, Fine Arts Building, 1600 Holloway; 338-6507. Free. "Cinergy," new films by students from the Academy of Art College, the College of Marin, the California College of Arts and Crafts, San Francisco City College, and SFSU *Fri, 6.*

**SFMOMA** 151 Third; 357-4000. "Friendly Witnesses: The Worlds of Warren Sonbert": "Program 8: Sonbert and Hitchcock: Narrative from a Woman's Point of View": Marnie (Hitchcock, 1964) with "A Woman's Touch" (Sonbert, 1983) *Sun, 1.* "Program 7: Cases in Point: Sonbert's Creative Interaction with Experimental Filmmakers Abigail Child, Nathaniel Dorsky, and Jeff Scher": "Friendly Witness" (Sonbert, 1989), "Hours for Jerome, part 2" (Dorsky, 1980-82), "Reasons to Be Glad" (Scher, 1980), "Mercy" (Child, 1989), "Postcards from Warren" (Scher, 1999), "Warren" (Scher, 1991) *Sun, 3:30.*

**SOUTHERN EXPOSURE** 401 Alabama; 863-2141. $3-6. "Blur" Bay Area–produced films and videos *Fri, 7.*

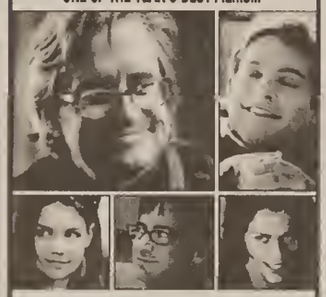
**UC BERKELEY** Wheeler Auditorium, Wheeler Hall, Berk; (212) 293-0770, ext 251. Free. "Burly Bear Network's New York Comedy Film Festival," hosted by comedian Jay Mohr and featuring short comedy films and videos, including "George Lucas in Love" (Nussbaum).

**UC THEATRE** 2036 University, Berk; (510) 843-FILM. $4-6.50. Rebels with a Cause (Garvy, 2000) *Wed-Thurs, 4:35, 7, 9:30.* Suzhou River (Lou, 2000) *Fri/8-Thurs/14, 5:30, 7:30, 9:30 (also Sat-Sun, 1:30, 3:30).*

**VENUE 9** 252 Ninth St; 289-2000. $5-15. "Films by Ladislaw Starewicz" *Fri-Sun, 8 (also Sun, 3).* Live accompaniment by the Tin Hat Trio. See 8 Days a Week, page 78.

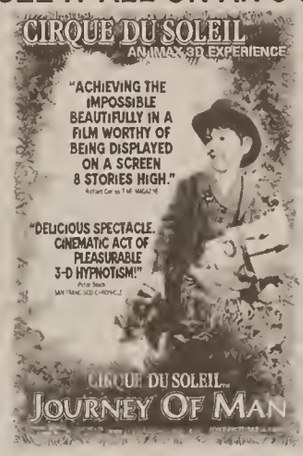
**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. $3-7. "Extreme Teens," videos created by or in collaboration with teenagers *Tues-Sun, noon, 2:05, 4:15. Through Jan 28.* "Teensploitation": • Bad Ronald (Kulik, 1974) *Fri, 8* and Twisted Brain (Stouffer, 1974) *Fri, 9:30.* "Teen Vérité: Masterworks by Allan King": Come on Children (1973) *Sat, 8.* ❖

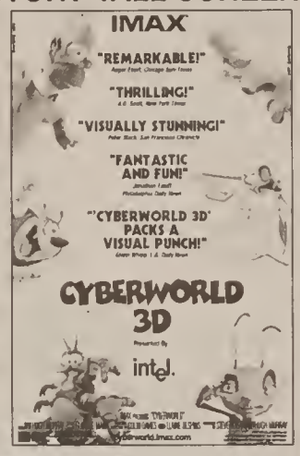

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# movie clock
## first-run theaters



**Unify this:** Physicist Micio Kaku, one of seven scientists profiled in Michael Apted's latest film, reaches for a theory of everything.

## 'Me and Isaac Newton'

### *Standing on the shoulders of giants*

Perennially perplexing as a commercial filmmaker — what personality, logic, or reliable success ratio can make sense of an oeuvre that encompasses *Coal Miner's Daughter,* minor John Belushi and Richard Pryor comedies, and a recent James Bond film? — Michael Apted has perversely been the very model of thoughtful consistency as a documentarian. His ongoing *7* through *42 Up* (so far) films are the most famous examples. But he also has treated less everyday subjects like Leonard Peltier *(Incident at Oglala)* and Tiananmen Square *(Moving the Mountain)* with a graceful intelligence so dispassionate you might overlook the activist zeal lurking beneath. *Me and Isaac Newton,* his latest well-funded nonfiction survey, is neither socioanthropological nor political — well, beyond the fact that the history of knowledge and its applications are inherently both — yet it, too, is secular-humanist propaganda in a way. (And yes: that *is* a good thing.) Apted admiringly profiles seven top-ranked scientists, who range all over the map in age (38 to 81), motivation, character quirks, and field of concentration. In the latter realm, the gamut runs from theoretical physicist Micio Kaku, who quests after a "unified theory of everything," to Maja Mataric's work-as-play toying with artificial intelligence (that's robots, man) and primatologist Patricia Wright's avid study-preservation of lemur habitats. On the more blatantly altruistic end, there are geniuses who've applied themselves to puzzling out fixes for cancer (Karol Sikora), leukemia (the late Gertrude Elion), learning disabilities (Steven Pinker), and third world environmental safety (Ashok Gadgil). Just when one begins to suspect *Me and Isaac Newton* is itself afflicted with rose-colored vision, it duly addresses (albeit briefly) the ethical dilemmas of "pure" science when tainted — as it usually is now — by corporate, political, and military co-optation. Still, Apted isn't interested so much in scientific responsibility, or even these brilliant minds' particular discoveries. Instead, he focuses on science as creative expression, treating his interviewees with the same warmth, fascination, and gratitude that documentaries usually reserve for artists or human-rights martyrs. *Me and Isaac Newton* is a wonderfully entertaining, nonstuffy inspirational tool that makes high-minded scholarship look fun, even cool. (Dennis Harvey)

*Show times run* Wed/6–Tues/12 *and are subject to change. Times in italic are bargain matinees. Double features are noted with a •.* ♿ *Wheelchair accessible.* 𝒯 *Listening device.* **P** *Free, reduced rate, or validated parking. See Rep Clock, page 115, for information on rep houses and special film programs.*

### San Francisco

**ALEXANORIA** 𝒯 **P** Geary/18th Ave. 752-5100. Call for times. The Grinch, 102 Dalmations, Proof of Life, Rugrats in Paris.

**BALBOA** 38th Ave/Balboa. 221-8184. Call theater for shows and times.

**BRIDGE** Geary/Blake. 352-0810. You Can Count on Me 4:20, 7, 9:40 (also Fri-Sun, 11:30a, 1:50).

**CENTURY PLAZA** 𝒯 **P** So. San Francisco, Noor off El Camino. (650) 742-9200. Billy Elliot Wed-Thurs, 4:30, 7, 9:30. The Emperor's New Groove Sat, 7:05 (sneak preview). The Grinch Wed-Thurs, 11:30a, 12:15, 1:55, 3, 4:50, 5:35, 7:15, 8, 9:40, 10:25; Fri-Tues, 11:35a, 1:55, 4:50, 7:20, 9:40. Little Nicky Wed-Thurs, noon, 2:30, 4:40, 7:10, 9:35. Meet the Parents Wed-Thurs, 11:50a, 2:20, 4:55, 7:35, 10:10; Fri-Tues, 11:55a, 2:20, 4:55, 7:35, 10:10. 102 Dalmations Wed-Thurs, 11:35a, 2, 4:35, 7:05, 9:45; Fri-Tues, 11:25a, 2, 4:35, 7:05, 9:45 (Sat, no 7:05 show). Proof of Life Fri-Tues, 11:30a, 12:30, 2:45, 3:45, 5:55, 7, 9, 10:15. Rugrats in Paris Wed-Thurs, 11:40a, 12:20, 1:40, 2:25, 3:40, 5:40, 7:50, 10; Fri-Tues, 11:40a, 1:40, 3:40, 5:40, 7:50, 10. The 6th Day Wed-Thurs, 11:25a, 2:10, 5, 7:40, 10:30; Fri-Tues, 11:25a, 2:20, 5, 7:40, 10:25. Unbreakable Wed-Thurs, 11:40, 12:40, 2:15, 3:15, 4:45, 5:45, 7:20, 8:15, 9:50, 10:40; Fri-Tues, 11:50, 2:15, 4:45, 7:25, 9:45, 10:20. Vertical Limit Fri-Tues, 11:45a, 12:45, 3, 4, 6:15, 7:15, 9:15, 10:30.

**CINEMA 21** 𝒯 Chestnut/Steiner. 921-6720. Remember the Titans Wed-Thurs, 12:30, 4;55, 9:30. Proof of Life Fri-Tues, 1, 4, 7, 10.

**CLAY** 𝒯 Fillmore/Clay. 352-0810. Billy Elliot 2:15, 4:45, 7:20, 9:55 (also Fri-Sun, 11:45a).

**COLMA (METRO CENTER)** 𝒯 **P** 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Bounce, Charlie's Angels, Men of Honor, Remember the Titans.

**CORONET** ♿ 𝒯 **P** Geary/Arguello. 752-4400. Call for times. The Legend of Bagger Vance.

**EMBARCAOERO CENTER CINEMA** ♿ 𝒯 **P** One Embarcadero Center, Promenade level. 352-0810. Best in Show noon, 12:30, 2:15, 2:45, 4:30, 5, 7, 7:30, 9:20, 9:50. Requiem for a Dream 12:10, 2:30, 5:15, 7:45, 10:15. Quills 12:15, 1, 3:30, 4, 6:30, 7:10, 9:30, 10.

**EMPIRE** 𝒯 **P** West Portal/Vicente. 661-2539. Charlie's Angels Wed-Thurs, 12:40, 2:55, 5:10, 7:20, 9:45; Fri-Tues, 9. Rugrats in Paris Wed-Thurs, 12:30, 2:35, 4:30, 7, 9; Fri-Tues, 12:45, 2:50, 4:45, 7. Unbreakable Wed-Thurs, 12:20, 2:45, 5:10, 7:35, 10; Fri-Tues, 12:15, 2:40, 5:05, 7:30, 10. Vertical Limit Fri-Tues, 11:45a, 2:20, 5, 7:40, 10:20.

**FOUR STAR** Clement/23rd Ave. 666-3488. The Contender 2:40, 9:15. Dr. T and the Women Wed-Thurs, 12:30, 4:40, 8:45. Genghis Khan 12:30, 5:15, 7:15. Remember the Titans Fri-Tues, 12:10, 4:30, 9. Solas Fri-Tues, 2:30-7. The Tao of Steve Wed-Thurs, 2:50, 7.

**GALAXY** ♿ 𝒯 Sutter/Van Ness. 474-8700. Call for times. Bounce, Red Planet, The 6th Day, 102 Dalmations.

**KABUKI 8** ♿ 𝒯 **P** Post/Fillmore. 931-9800. Call theater for show times. Charlie's Angels, The Grinch, Men of Honor, Meet the Parents, 102 Dalmations, Rugrats in Paris, The 6th Day, Unbreakable.

**LUMIERE** ♿ 𝒯 **P** California/Polk. 352-0810. The Broken Heart's Club Wed-Thurs, 5:10, 7:20, 9:30; Fri-Tues, 12:20, 5:10, 9:40. Dancer in the Dark Wed-Thurs, 6:30, 9:20; Fri-Tues, 12:30, 3:30, 4:30, 9:20. A Hard Day's Night Fri-Tues, 12:45, 2:50, 5, 7:15, 9:30. Suzhou River Wed-Thurs, 5:15, 7:30, 9:40; Fri-Tues, 2:55-7:30.

**METREON** ♿ Fourth St/Mission. 369-6200. Call theater for show times. Bedazzled, Bounce, Charlie's Angels, Cirque de Soleil (Imax), Cyber World (Imax), Fantasia 2000 (Imax), The Grinch, The Legend of Bagger Vance, Little Nicky, Meet the Parents, Men of Honor, 102 Dalmations, Proof of Life (starts Fri), Red Planet, Rugrats in Paris, The 6th Day, Unbreakable, Wild California (Imax).

**METRO** Union/Webster. 931-1685. Call for times. Bounce.

**1000 VAN NESS** ♿ 𝒯 **P** 1000 Van Ness. 931-9800. Call theater for show times. Charlie's Angels, The Grinch, Legend of Bagger Vance, Little Nicky, Meet the Parents, Men of Honor, Pay It Forward, Proof of Life (starts Fri), Rugrats in Paris, Unbreakable, Wonder Boys.

**OPERA PLAZA** ♿ 𝒯 Van Ness/Golden Gate. 352-0810. Dark Days Sat-Sun, 1:20, 4:20, 7:20, 9:20; Wed-Thurs and Mon-Tues, 2:50, 5:20, 7:50. A Time for Drunken Horses Fri-Sun, 1:30, 4:30, 7:30, 9:50; Wed-Thurs and Mon-Tues, 3, 5:30, 8. Me and Isaac Newton Fri-Sun, 1:10, 4:10, 7:10, 9:40; Mon-Tues, 2:40, 5:10, 7:40. Two Family House Wed-Thurs, 2:40, 7:40. Venus Beauty Institute Fri-Sun, 1, 4, 7, 9:30; Wed-Thurs and Mon-Tues, 2:30, 5, 7:30.

**PRESIDIO** 𝒯 Chestnut/Scott. 922-1318. What's Cooking? Wed-Thurs, noon, 2:20, 4:40, 7, 9:20. Proof of Life Fri-Tues, 11:30a, 2:30, 5:30, 8:30.

**STONESTOWN** ♿ 𝒯 **P** 19th Ave/Winston. 221-8182. Call for times. Men of Honor, 102 Dalmations.

**VOGUE** 𝒯 Sacramento/Presidio. 221-8183. Call for times. Unbreakable.

**WORLD THEATER** ♿ Broadway/Columbus. 391-1393. Call theater for shows and times.

### Oakland

**GRAND LAKE** ♿ 𝒯 **P** 3200 Grand, Oakl. 452-3556. Charlie's Angels Fri-Tues 12:15, 2:15, 4:15, 6:15, 8:15, 10:15. Dungeons and Dragons Fri-Tues, noon, 2:30, 5, 7:30, 10. Family Man Fri, 7:30 (sneak preview). The Grinch 12:30, 3:30, 6:30, 9. Meet the Parents Fri, 1; Sat-Tues 1, 7. Men of Honor Wed-Thurs 1, 3:45, 7, 9:35. The 6th Day Wed-Thurs, 1:15, 4:15, 7:15, 9:45; Fri 4, 9:30; Sat-Tues, 4, 9:15.

**JACK LONDON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Bounce Wed-Thurs, 11:15a, 1:50, 4:35, 7:30, 10:10. Charlie's Angels 11:20a, 1:55, 4:30, 7, 9:30. The Emperor's New Groove Sat, 7 (sneak preview). Family Man Sat, 8:25 (sneak preview). The Grinch Wed-Thurs, 11:20a, 2, 4:45, 7:20, 10; Fri-Tues, 11:15, 1:50, 4:45, 7:15, 10. Little Nicky Wed-Thurs, 11:25a, 1:45, 4:05, 7:15, 9:40. Meet the Parents Wed-Thurs, 11:05a, 1:40, 4:40, 7:10, 9:55; Fri-Tues, 8:25, 10:50 (Sat, no 8:25 show). Men of Honor 10:30a, 1:25, 4:25 (Fri-Tues, 4:20), 7:25, 10:25 (Thurs, no 7:25 show). 102 Dalmations 11a, 1:35, 4:15, 7:05 (Fri-Tues, 7:10; Sat, show at 8:45 replaces 7:10 and 9:45 shows), 9:45. Proof of Life Fri-Tues, 12:30, 3:45, 7, 10:10. Rugrats in Paris Wed-Thurs, 10:45a, 1, 3:15, 5:30, 7:45, 9:50; Fri-Tues, 11:30a, 1:45, 4, 6:30. Unbreakable 11:35a, 2:15, 5, 7:35, 10:20. Vertical Limit Fri-Tues, 10:35a, 11:05a, 1:30, 2, 4:25, 4:55, 7:20, 7:50, 10:15, 10:45.

**PARKWAY** 1834 Park, Oakl. 814-2400. Almost Famous Fri-Tues, 9:45 Pay It Forward Fri and Mon, 6:30; Sat-Sun, 6. Remember the Titans Fri-Tues, 7. Rocky Horror Picture Show Sat, midnight. This is Spinal Tap Fri, Mon, and Tues, 9:15; Sat-Sun, 9. Thrillville Nursery: The Adventures of Robin Hood Tues, 6:30.

**PIEOMONT** 𝒯 Piedmont/41st St, Oakl. 843-3456. Best in Show 4:45, 7:30, 9:45 (also Fri-Sun, 2:20). Billy Elliot 4:15, 7, 9:25 (also Sat-Sun, 1:40). You Can Count on Me 4:30, 7:15, 9:35 (also Sat-Sun, 2).

### Berkeley area

**ACT I AND II** 𝒯 **P** Center/Shattuck, Berk. 843-3456. Best in Show Wed-Thurs, 7:30, 9:45; Fri-Tues, 7:10, 9:20 (also Sat-Sun, 2:10, 4:40). Requiem for a Dream Wed-Thurs, 7:15, 10; Fri-Tues, 7, 9:30 (also Sat-Sun, 2, 4:30).

**ALBANY** ♿ 𝒯 1115 Solano, Albany. 843-3456. Billy Elliot 6:45, 9 (also Sat-Sun, 1:45, 4:15). You Can Count on Me 6:30, 8:45 (also Sat-Sun, 1:30, 4).

**CALIFORNIA** 𝒯 **P** Kittredge/Shattuck, Berk. 843-3456. Meet the Parents 2:10, 4:30, 6:45, 9:10. The 6th Day 2:20, 4:45, 7:15, 9:40. Quills 1:30, 4:15, 7, 9:35.

**ELMWOOD** 2966 College, Berk. 649-0530. Call for shows and times.

**EMERY BAY** ♿ 𝒯 **P** 6330 Christie, Emeryville. 420-0107. Call for times. Bounce, Charlie's Angels, The Grinch, Little Nicky, Meet the Parents, Men of Honor, 102 Dalmations, Rugrats in Paris, The 6th Day, Unbreakable.

**OAKS** ♿ 𝒯 1875 Solano, Berk. 526-1836. Bedazzled Wed-Thurs, noon. Legend of Bagger Vance Fri-Tues, 9 (also Sat-Sun, 3:30). Little Nicky Fri-Tues 9:10 (also Sat-Sun, 12:30, 5). Pay It Forward Wed-Thurs, 7; Fri-Tues, 6:30 (also Sat-Sun, 12:30) Red Planet Wed-Thurs, 9:30. Remember the Titans 7 (also Sat-Sun, 2:30).

**ORINOA** ♿ 𝒯 4 Orinda Theater Square, Orinda. 254-9060. Best in Show Wed-Thurs, 6, 8, 10; Fri-Tues 6:45, 8:40. The Legend of Bagger Vance Wed-Thurs, 7:10. Meet the Parents Wed-Thurs, 9:35. Proof of Life Fri-Tues, 7, 9:45 (also Sat-Sun, noon, 3:30). Rugrats in Paris Fri-Tues, 5 (also Sat-Sun, 11:45, 1:30, 3:15). Unbreakable Wed-Thurs, 7, 9:45; Fri-Tues, 6:30, 9 (also Sat-Sun, 12:45, 4).

**SHATTUCK CINEMAS** ♿ 𝒯 2230 Shattuck, Berk. 843-3456. Bamboozled Wed-Thurs, 2:15, 5:15, 8:15; Fri-Tues, 8:40. Dancer in the Dark 2, 5, 8. Dark Days Wed-Thurs, 1:30, 3:30, 5:30, 7:30, 9:30; Fri-Tues, 1:05, 3:15, 5:30, 7:30, 9:30. Dungeons and Dragons Fri-Tues, 2, 4:30, 7, 9:50. Me and Isaac Newton Fri-Tues, 2:15, 4:45, 7:15, 9:40. Panic 1, 3:10, 5:20, 7:35, 9:50. Pay It Forward Wed-Thurs, 1:20, 6:30. Red Planet Wed-Thurs, 4, 9:15. Rugrats in Paris 12:40, 2:40, 4:40, 6:40 (also Wed-Thurs, 8:40). Solas Wed-Thurs, 12:35, 2:50, 5:15, 7:40, 9:55; Fri-Tues 1:45, 6:45. Unbreakable 12:45, 1:50, 3:20, 4:35, 6, 7:10, 8:45, 9:45. Venus Beauty Institute Wed-Thurs 1:10, 3:55, 7:05, 9:40; Fri-Tues 4:15, 9. What's Cooking? Wed-Thurs, 1:15, 4, 7, 9:35; Fri-Tues, 1:20, 4, 6:30, 9:10.

**UA BERKELEY** 𝒯 2274 Shattuck, Berk. 843-1487. Call for times. Bounce, Charlie's Angels, The Grinch, The Legend of Bagger Vance, Little Nicky, Men of Honor, 102 Dalmations. ❖

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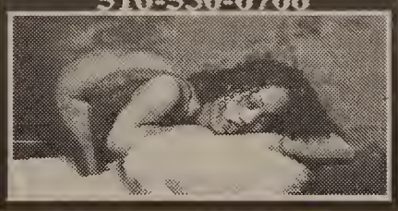
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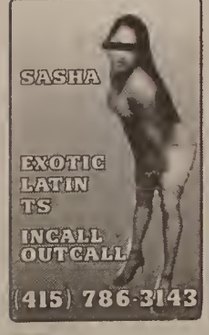
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I'm a tall, white female. I'm looking for a tall, dark male who likes to go out, have fun, go to parties, stay home to watch movies, go play games at arcades & take walks along the beach. **Box 10210.**

My name's Melissa. I'm a 26 yr. old female who's a plus-sized woman. I live in the Sacramento area. I'll say right from the very start that I do have 2 beautiful kids -- a daughter who's 7 & a son who's 5 yrs. old. I'm looking for a serious, one-on-one, long-term relationship. **Box 9815.**

My name's Linda. I'm 23 yrs. old. I'm a single parent to one child. I enjoy outdoor type activities like fishing, camping, walking, hiking & that kind of stuff. I enjoy just sitting around & talking. I'm 5' tall & have long, black hair with brown eyes. I'm ready to commit & get into a relationship. **Box 9419.**

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My name's Benjamin. I live near Santa Cruise. I'm a single, white, very good-looking male who's searching for a single, good-looking female who wants to hang out & do stuff that. I like to shop. I'm 33 yrs. old. I'm 6' tall & weigh 175 lbs. I recently moved here. **Box 7553.**

My name's Paul. I'm a 32 yr. old, white male. I'm 6'2" & weigh 240 lbs. I have dark hair & eyes. I wear glasses. I'm just looking to meet a friend on the line. I'm looking to hook up with someone. If you're a female with a nice disposition & a great personality, leave a message for me. **Box 7266.**

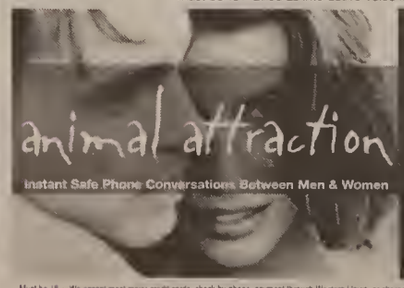
I'm 25 yrs. old. I'm in excellent shape. I live in the east Bay. I have a shaved head, dark body hair & dark-brown eyes. I'm clean-cut. I have a bachelor's degree in criminal justice. I'm just looking for somebody to hang out with. **Box 6016.**

I'm a single, white man. I'm 5'10" tall & weigh about 165 lbs. I'd say I have a medium build & brown hair. Sometimes I grow my hair long & other times I get it cut really short. I'm a good conversationalist. **Box 5459.**

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c GUARDIAN nnections




**1950'S BODY, Y2K WOMAN**
Black artist/intellectual trapped inside 1950s pinup girl body seeks brother with tools to help me escape: kindness, emotional intelligence, 28-40. Me? 30s, fine, sweet.
☎6518 (02/07/01)

Progressive seeks same. Leftist writer/activist seeks intelligent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas, places.
☎5700 (1/31/01)

## REFLECTIVE, ROUSING REDHEAD
Approachable 5WF, 5'4", very attractive, humorous, honest, fit, fun, lovable. I enjoy my home life, walks, being outdoors, antiquing, conversation, laughing, music, movies. You are 45-60, over 5'7", N/S, no heavy drinkers.
☎6136 (12/25/00)

## VERY NICE ASIAN
LADY 5AF, 29, very attentive, sexy, sweet and nice smile, sincere, kind, warm, romantic, good cook. You: 5WM, kind, successful homeowner. For you I will take care and make your dreams come true.

**PROFESSIONAL JF/SON**
European sensibility, Mediterranean looks, seeks easy-going, humorous man, 40s-50s, good with kids, crisis, broken household objects, warring relatives, malfunctioning cars, steady as a rock, smart as a whip for eternity.
☎6533 (02/07/01)

## WHO LOVES COOL
BLACK WOMEN? BF, 25, wants to know. If you're a "beautiful" man that loves BF, Let's talk. Race totally unimportant. 27 and up.
☎6180 (12/30/00)

## NON WORKAHOLIC S F LAWYER
seeks wise, sweet, loving man. I'm 45, Midwest born, east coast educated, would love to find friendship and more, share laughs, ideas, adventures, life stories, sensuality with an evolved, open-minded, down-to-earth, nurturing man.
☎6529 (02/07/01)

**HAPPY BIRTHDAY!**
Almost 56, looking for soulmate/present! Self-employed designer; contemporary, stylish, sexual, educated, educated, successful, fun, foodie, art, architecture, design, travel.
☎6440 (1/16/01)

## IMPRESSIVE BEAUTY
Pretty, muscular, fair, long hair, feminine, complexly educated, artistic 5JF, passionate, original, sensitive, spiritual, 44. Desires deeply thoughtful, bright, good-looking, educated, sensual, athletic 5WM, 42-50, open to commitment and family, pleasure of body and mind.
☎6147 (12/25/00)

## HELLO
Are you an honest, loving, caring, no vices 5WM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR.
☎5475 (1/30/01)

## ATTRACTIVE ASIAN
professional female, excellent shape, 5'10", 145lbs., fit, sincere, honest, very good-looking Chinese female, educated and professional seeking tall, attractive, professional male under 37. Please respond if interested.
☎6541 (02/07/01)

Woman, 42, nature-lover, slender, dark hair, green eyes, seeks warm, kind, intelligent, kindred spirit. Letter responses only please.
✍ ()

I am a good looking lady, in mid 40s, about 5'8", 150 lbs., with short curly hair, grey eyes, I like games, kissing, touching, talks, walks, reading, movies, I am also somewhat dominant. Seeking 5M, who will get to know me as a person, is hopelessly romantic, who knows how to court and treat a lady.
☎6707 (02/28/01)

## EMPHASIS-PASSION
Pretty, petite, slender brunette, beautiful eyes/legs, witty, educated, athletic, sensual 5JF 44, seeks emotional intellectual and sexual intimacy with a broadly-educated, fit, 5WM 40s, who values nature, art, friendship, creating family.
☎6146 (12/25/00)

## PRIVATE DANCER
Brainy beauty, 49, international ecommerce. I'll never be your beast of burden. Are you rough enough, tough enough, rich enough, soft enough?
☎6708 (02/28/01)

## EROTIC EXPLORATION
tantric more. Pretty fit, erotic semiAsian, sane, successful, fun, no baggage, 5TOs, vices. Similar, medium-tall 5WM, 38-50. Monogamous open-minded LTR. OK, submissive.
☎5515 (12/25/00)

## UNIQUE BLEND
of Eastern and Western philosophies, very attractive, sensual, playful, intelligent and open-minded 5APF, 33, 150 handsome, intelligent, stimulating and successful 5WM, 31-40, to explore the subtle yet deep pleasures of life. Are you exceptional and passionate?
☎6562 (02/07/01)

## RUSSIAN-JEWISH FROM BELORUSS
Russian-Jewish woman from Beloruss tall, classy, romantic Capricorn, long legs, green eyes, great smile, radiant, warm heart. Looking for lifetime partner age 50-60; romantic, tall, sincere, successful, honest, good heart.
☎6548 (02/07/01)

If you are 48+, loving, open-minded, gentleman professional, call me, here I am. 48, petite AF, longhair, brown eyes, seeking 5WM for LTR.
☎6633 (02/07/01)

## NICE PACKAGE!
It's "OK" to open before Xmas. If you are 5WPM, N/S, 40s, emotionally mature and available, good communicator, like romantic diners and creating memorable times with voluptuous, slim, 5'6", playful, auburn, blue-eyed type. Looks good in silk or jeans.
☎6580 (02/07/01)

## JEWISH CHER TYPE
49, transplanted Miamian, seeks financially secure, tall, 5WM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty, sincerity, LTR.
☎5487 (01/30/01)

## STREETWISE PROFESSOR
who would rather die alone than use the word "attractive" in this ad. Lean, lithe, dark, disarming, bawdy, heady, playful, curious, mischievous, visual, tactile, brave, 5'6", 122 lbs., great legs, ageless 48, more. Seeking strong man, 42-52 years young: sexy, sharp, fit, creative, pensive, staid, solvent, wise, alive.
☎6594 (02/07/01)

# AD OF THE WEEK

**BEAUTIFUL ILLUSION**
rebellious young Buddhist, knowing that desire leads to suffering, craves bright curious lover with whom to be deluded and blissful, at least for the moment.

Our AO OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to $75 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650)728-0220.

☎6624 (02/07/01)

**MARVELOUS MIDLIFE SWEETHEART**
looking for the same for LTR. I am 5WF, 5'4", very attractive, honest, fit, fun, loving/lovable. I like home, walks, outdoors, antiques, laughing, movies, music, honesty. You are 48-58, over 5'7", n/s, No heavy drinkers.
☎6579 (02/07/01)

**LIVE A LITTLE!**
Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking 5M, 30-50. Bonus for screwball comedy, jazz, basketball fans.
☎4866 (12/26/00)

**IT'S TIME FOR US TO MEET**
You: Ambitious, clean cut, tall, professional/financially secure, passionate, emotionally available, 30-40. Me: Ambitious, beautiful, sexy, confidant, petite, smart, feminine, 30 looks 25. Ready for something real.
☎6600 (02/07/01)

**GODDESS SEEKS KING**
Big, African Goddess, seeks King to complete Queendom. Me: romantic, driven, intense. You: 25-40, bend over, slim/muscular, Cunnilingus expert. Communicator. LTR only. Romantic.

☎6619 (02/07/01)

**BF STRONG WILLED**
seeks easygoing professional 5WM, with goatee, short hair, 5'6", thin build, small endowed for long term relationship. Honest N/s, N/Or.
☎6645 (02/07/01)




White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.
☎6183 (01/03/01)

Pleasure seeking 8utch Dyke 150 high femme who takes what she wants. You be over 30, fun-loving and into exploring more than Macy's. Me: novice Top into sexual expression. Let's see if the chemistry is there!
☎6340 (1/16/01)

**HOLD ON MY HEART**
GWF, Aries, 5'5", full-figured, brown/blue, tattooed, tomboyish. Into music, movies, flea markets, gym, weekends, passionate kisses. 5eeks single, tomboy femme, 30-45, employed, honest, sincere, healthy/sane, fun. N/S, N/OR, Bi's, kids, drama. East 8ay.
☎6649 (02/07/01)

**HOT LICKS**
without dicks? Married, 30s, North Bay woman 150 bi/lesbian femme for hot evenings and weekends. Voyeur husband present; watch only. Height and weight proportionate.
☎6513 (02/07/01)

# RESPOND TO AN AD!

## ☎ 900 Telephone Responses

When you see this symbol ☎ you can respond by telephone. **Call 1-900-328-0133** (anytime, 24 hours a day, 7 days a week). From a touchtone phone you can browse through the current introductions in the category that interests you, or you can listen to a specific introduction. To do this, use the four digit number after the ☎ symbol. New introductions are added at least once per day. Box numbers are valid in current issues. You can access a voice greeting within 30 seconds of your call. Cost is $1.99 per minute. You must be at least 18 years of age.

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## ✍ Letter Responses

Ads that end with a ✍ symbol may be answered by mail. Send your stamped & sealed letter in a separate envelope to: **Connections**, 520 Hampshire Street, San Francisco, CA 94110-1417. It will be forwarded to the advertiser.

## TINA, I THINK
You answered my personal ad on November 6th, my name is Karina, I accidentally lost your phone number. You are in real estate, 31, blue eyed and I would like to talk to you again. Next time I'll be more careful.
☎6506 (02/07/01)

5traight but very curious w/f 30's seeks other women age open for sensual exploration. I'm busty, slim, pretty, and very sensual. bi-curious mom's most welcome!

☎6611 (02/07/01)




## BROTHERLY LOVE
Cute, young, boyish 25 years old, musician, artist and OJ with an enlightened mind and spiritual soul. Eclectic interests, inspired by nature. Looking for an older brother type under 40 for adventure and affection, who can get past the fact that I am HIV+.
☎6186 (12/25/00)

## LATIN LUST
8iWM, 33, br/br, 5'7", great shape, healthy, tan. Looking for bi Latin men, muscular, handsome, smooth, 20-33 who want complete oral service. Serious only.
☎6521 (02/07/01)

**SUB STUD ISO DOM STUD**
PGWM, 6'2", 160, 32 I50 similar for dating to LTR, into lite 80/5M, outdoors, sports, humor and thinking.
☎6547 (02/07/01)

## GWM, 25
6'2", slim, attractive, quick, cynical, mind, wildly varied interests seeks similar HIV-, mature, no Castro Clones, good personality, for dating 23-27.
☎6607 (02/07/01)

**HARD SPANKING NEEDED**
WM, 40s, tall, slim; nice, smooth, exercised buns, healthy, seeks warmhearted step dad/brother with strong hand/strap. Any race/age, no sex.
☎6653 (02/07/01)

## 200+LBS. SANTA BEAR WANTED
Adventurous, good looking, healthy, 190 lbs., HIV-, 40+ GWM, wants fun times with a 50-60 year old jolly gent that likes to have a good time. Please call if this sounds good to you.
☎6636 (02/07/01)

## NORMAL STRAIGHT APPEARING GUY
Looking for same 21-36yo. I like to Work Out, Wrestle, play pinball, darts and pool, road trips, the mountains/coast.
☎6612 (02/07/01)

**SIZE QUEEN HERE**
for big loads, not dicks (uncuts nevertheless nice). Master cocksucker maximizes/swallows your spurted production. Ever shot 4 swallows? Let's achieve 5!
☎6568 (02/07/01)

## ARMENIAN
Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 25-40, honest, healthy, for dating and traveling.
☎5649 (12/28/00)

## SEEKING PETITE HUNG BOTTOM
48, GWM, average build seeks petite GWM, endowed bottom for good times on regular basis.
☎6640 (02/07/01)

**NICE BOTTOM**
for nice top. White, intelligent bottom, 40 seeks intelligent top 30-50. Be my sweet mentor.
☎6358 (1/16/01)

## SEEKS STRAIGHT CELTIC MAN
who appreciates kicking back for stress reduction by talented mature, discreet 5 F GWM. Essentials: 5cots, Irish, Welsh. Over 30 and over 5'9" with hairy muscular bod. Married preferred. No strings. No reciprocation.

☎6616 (02/07/01)

**STRAIGHT**
or bisexual guys who want a discreet erotic encounter on your terms. WM, 43, looking for another slim, healthy, straight-looking guy to please.
☎6570 (02/07/01)

## MILDLY COOL
GWM seeks same. 31, 6'1", 180 lbs., good-looking. Likes: Getting stone, PJ Harvey, electronica, Mexican food, working out. 8e nice, cute, drama-free. No sluts/tweakers.
☎6650 (02/07/01)

## ATTRACTIVE ASIAN MALE
I am 34 years old, 5'9", 160 lbs., good shape, fit, sincere, honest, handsome, educated, professional, easygoing and easy to get along with. Seeking tall, attractive GWM under 40 years for relationship and friendship.
☎6542 (02/07/01)

## QUIETLY DOMINANT
Black top man, 47, seeks receptive, mature, Hispanic male. I'm discreet, honest, 5'9 1/2", 180 lbs., Your dark skin, hair and moustache excite me.
☎6590 (02/07/01)

## APPEALING AND SMART TOO
Let's experience creative times. Sharing reflective, deep conversations. Unique, trim, sensitive, HIV-, fair complexioned 37 year old, foreign guy seeking 28-45 year old likewise foreigner.
☎6599 (02/07/01)

## UNIQUE EUROPEAN GWM, 36
Seeks charming man from Quebec or over the Atlantic. Let's start at the museum for tea or wine...
☎6593 (02/07/01)

## ATTENTION ALL BLACK
men. Hot always horny Puerto Rican bottom, very good-looking, very sexy, 6'1", 170, dark brown hair/brown eyes, light brown skin, HIV- and expect the same. Looking for 8lack men who are hot, horny, hung who would like to have their cocks sucked on a regular basis.
☎6437 (1/16/01)

## SENIOR GWM
5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.
☎6084 (1/08/01)

Regular gay male, 34 year old n/s, 5'8", down-to-earth. Enjoy movies, restaurants, etc. I'm seeking new friendship with gay White male around same age maybe. Relationship down the line, nonsmoking only please.
☎6526 (02/07/01)

## HOT, HUNG, MASCULINE
Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom.
☎6169 (12/25/00)

## LOOK
East Bay WM 150 top rated male, preferably E/8, race/age open. Prefer over 40. Us: disease free, mature, N/dr. Me: 5'8", 155, versatile.
☎6588 (02/07/01)

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!!
☎6442 (1/16/01)

## INDEPENDENT MEN PART 1
Question; tell me what you think about this. 26, 5'6", 135lbs., Asian seeking stocky Black/Latino top men in East 8ay with mustache/beard for friendship and more. Find out how I could get down like.
☎6572 (02/07/01)

## BIG LOADS?
Bet this creative cocksucker makes them even bigger! Cum addict translates more satisfaction for you, into more swallows for him. (Neathess counts too!)
☎6569 (02/07/01)

## NOT A ONE NIGHT STAND
Handsome, talented, tall, 22 year old, self aware, self assured GWM, possessing everything but Mr. Right. 5eeks someone as unique as I am, who values friendship, love, honesty and the has the ability to have a good time. This is the season for romance!
☎6583 (02/07/01)

## DOWN ON YOUR KNEES!
Attractive, slim MWM ISO bi or straight men who would love to perform orally on me. My wife does not like to suck. 5lim and Asian a plus.
☎6139 (1/18/01)

## MY THROAT
is like fucking butter. Warm, inviting, deep throat looking for masculine man who enjoys a good hole. (-), 37, 185lbs., tats, shaved head.
☎6530 (02/07/01)



**RESPOND! Call 1-900-328-0133.**
**You must be age 18+.Calls cost $1.99/min. billed to your phone OR**
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# GUARDIAN connections

**ASIAN MODEL IN L.A.**
Athletic, masculine, HIV-, 24 y/o, guy in L.A. seeking straight acting, athletic, Italian guy under 35 y/o. I'm tired of the "Hollywood" attitude and ready to meet a down-to-earth guy. Let's swap pics over the net and see if the attraction is mutual.
☎6647 (02/07/01)

**BI CURIOUS TOP**
PWM, handsome, friendly, athletic, fit, 49, 5'8", 165, swimmers build seeks bi or bi curious bottom. Discrete, healthy, fit. Bubble butt a plus.
☎6543 (02/07/01)

## VIRGIN BOTTOM
seeks A/W with small endowment to break it in. Be cute, sexy, smooth, clean shaven, gentle. Start oral end up in my bottom.
☎6508 (02/07/01)

## EAST BAY
Appreciative, mature Male seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home.
☎5989 (12/12)




## GREAT CATCH
5WM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.
☎6174 (12/25/00)

## GERMAN
German speaking AM (environmental professional). Open minded, well informed and traveled I5D likewise woman for conversation and friendship.
☎6559 (02/07/01)

**EXHILARATING WIT**
Tall, muscular Italian-American, 35, pleasant features, well endowed dude seeks pretty, shapely, busty woman who likes to laugh. Details later.
☎6125 (12/25/00)

## HEY BEAUTIFUL!
I am a single, young Black male I5D a PWF with pretty feet, hopefully for LTR. I am house broken and into pleasing.
☎6523 (02/07/01)

## SBM SEEKS SWF
Me, 34, tall, athletic, chivalrous and outgoing. You, independent, available and like coffee with your cream.
☎6516 (02/07/01)

## MAN-MAMMAL
with fur on head seeks female for play and mutual hibernation. Me: 160, 6+, professional, late 30s. & smart and fine.
☎6557 (02/07/01)

## HAVE YOU BEEN
Hugged today? Herpes 5WPM, 42. Good values nonetheless. Kind, funny, intelligent, quiet (at first), normal, I50 SPF, 35-45, in shape, SF resident.
☎6144 (12/25/00)

BBW with style an substance desired for intimacy and more, by attractive, clean-cut, nice, spiritual, sophisticated, Persian-born White male, 44 with MA and MBA degrees.
☎6709 (02/28/01)

I've been told I am a very very good lover by not too many women. Tall 5WM will satisfy your needs from mild to kinky.
☎6550 (02/07/01)

## A/SAF FOR LTR
Accomplished, attractive, blue-eyed Englishman, in-shape, sensual lover, thoughtful, sophisticated, worldly, witty; seeking deep connection and sharing with A/HF, preferably 24-38, long-haired, petite(ish).
☎6626 (02/07/01)

Maybe White men can't jump, but this one knows how to eat pusy. Cum ride my face to a multi-climax satisfaction and then some.
☎6525 (02/07/01)

## ROMANTIC LOVE
with magic. Older SWM (over 63), tall, intellectual, progressive, fun-loving seeks LTR with non-ageist, liberated woman. Interests: writing, theater, creative visualization, non separatist feminism, videography.
☎6587 (02/07/01)

40+, bright, adventurous, slender, dominant-minded PF sought by tall, fit, handsome, intelligent, accomplished, loving, gentle 50+ DWPM. I'm zany, creative, LTR minded with a great sense of humor.
☎6595 (02/07/01)

## DRAMATICALLY OVER THIRTY
decisively over forty, definitively over fifty, four/fifths of a decade over sixty; somewhat dented but neither deranged nor diminutive, not always dull, dismal dancer, indifferent diner, deficient drinker/drugger; semi-retired academic desires delectable darling. Please write P.O. Box 99260, Emeryville, CA 94662-9260.
☎6451 (1/16/01)

## SHE LIKES GIRLS
MWPF, tall, attractive brunette, busty and very bi-curious seeks female companions or similar couples for dinner, conversation and intimate encounters.
☎6630 (02/07/01)

## EXCEPTIONAL
Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, 5' 10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.
☎6368 (1/16/01)

## START FAMILY?
Tall loving 5WM Professional, 48, homeowner, hike, walk, motorcycle, hobby musician seeks slender/medium lady.
☎6552 (02/07/01)

5WM, 54, attractive, fit, 6'2", 200lbs., light brown/blue, artistic, intelligent, eclectic taste in art, music, film etc., loves outdoors seeks warmhearted, attractive, fit female for activities partner, friend, and?
☎6564 (02/07/01)

## WANNA PLAY?
Your age is not important, your willingness is. We're good looking, nonsmoking, White, tall, slender, I'm blonde and lots of fun, 40.
☎6540 (02/07/01)

Seeking a woman who must be willing to lie about how we met. Attentive, fun, sincere, passionate, SPM, 28 seeks 5WF, 24-40.
☎6445 (1/16/01)

Tall, handsome Black male seeking attractive, young female 29-45 who is open minded, free-spirited, enjoys life, no games and head trips for walks on the beach and late night dinners.
☎6629 (02/07/01)

## LIVE ABOARD BOAT
housekeeper, cook, sex and live aboard contract, 5WF,18-27 years old. I interview sexually. Respond by phone in a sexual manner.
☎6609 (02/07/01)

## MAN BLESSED
with blithe spirit, true soul, warm heart, strong stomach, funny bone, fit shape, 54, imagines woman with same blessings and blessedly buxom form.
☎6391 (1/16/01)

East Bay Black man, 49 seeks nice Asian woman for friend, companion and submissive, sexual lover.
☎6545 (02/07/01)

## HEY LOVE!
I am a single, young, Black male I50 a PWF that's generous with pretty feet I am into pleasing the woman whom I may be blessed with and I a very oral.
☎6601 (02/07/01)

## LOVER SOUGHT!
Explore the depths of passion and sexuality with me. Tall, charismatic, blonde musician/entrepreneur seeks intelligent, fit female for fun times, possibly more.
☎6606 (02/07/01)

## HONEST AND FUN
Handsome SM, 43, 5'10", 180, engineer, former model, I50 5F between 33-42, N/S, slim, loving, compassionate, patient, considerate, easygoing for LTR.
☎6563 (02/07/01)

## A CHANCE MEETING
provides endless possibilities. WW/WM, 50s, 6'1", I50 emotionally available, affectionate 5WF late forties-mid 50s for dating, friendship, LTR. Let's meet for coffee or lunch.
☎5022 (11/29/00)

## FOXY CHEF
Earthy, urban, globetrotter, 29, genuinely seeking romance with aware, active, vegetarian woman.
☎6438 (1/16/01)

**COMMUNICATIVE 5PBM**
Very caring, 41, 6'1", 195, attentive, romantic, athletic and sexy. You: 5WF 25-5D. Attractive, sweet, successful homeowner, with desires and honesty. LTR.
☎6517 (02/07/01)

## WHERE CAN YOU BE?
WPM, 43 seeking happiness with single, monogamous female, height/weight proportionate, positive attitude, for LTR that may lead to marriage.
☎6536 (02/07/01)

## ADORABLE, HUGGABLE
long-haired counselor 5AM, 34, long-haired counselor, likes art, animals, nature, kickboxing and hanging out in bookstores. Seeks cute gal for fun, friendship and LTR.
☎6648 (02/07/01)

## BOREDOM IS MALIGNANT
avoid infection. Intense, whimsical, hypercreative 5AM, 36 I50 hypercreative female, 30s, emotionally balanced, not flaky/fake, able to think outside of "the box", and themselves, unflinching at life's darker aspects like Hep C. More info, call.
☎6575 (02/07/01)

Tall romantic and affectionate European, 5WM, 42, desires an intelligent curvy female for a spontaneous and passionate relationship. We can enjoy outdoors, music, arts, reading.
☎6613 (02/07/01)

## BLISSFUL LATINO!
Seeks creative, independent woman with warm spirit and optimistic mind. I am 30 years young, athletic, poetic, open-minded. Interests include travel, archeology, art, friendships, transformations, world music, Latin foods, film, hiking, the sublime. Let's connect!
☎6610 (02/07/01)

## HELLO THERE LADY
R-U-THE-1-FOR-ME? Yes I am a 33 year old 5BM I50 a beautiful older woman who is caring and full love with a wild sexual appetite, yes I do aim to please-smile! Hope you are petite and clean.
☎6573 (02/07/01)

## SENSUAL WOMAN SOUGHT
Attractive, passionate, sincere, intelligent African-Dutch born S8PM, 32, 6'1, 175, well-built I5D Attractive, Japanese, 18-28, kind-hearted, loving, trusting LTR for Art, dining, spontaneous romantic getaways, dancing.
☎6634 (02/07/01)

West Mann left wing hillbilly, neo-bio-neer, mopar on down the road, anyone can walk on the beach, are you ready to go in?
☎6581 (02/07/01)

My friend 8ob's a nice guy, good-looking too. 39, 5'10", athletic build. N/s, N/Dr. Seeking LTR with lady, 35+, for dinner, movies, walks. Interested in sports, health, nutrition? Even better.
☎6711 (02/28/01)

## SNAPPY HEADLINE TAKE ONE
Ladies, I'm a handsome, blonde Englishman, 39, who is into the arts, outdoors and travel. Working as a software developer. I do not meet many attractive professional women, and I tend to eschew the bar scene.
☎6642 (02/07/01)

## HONEY I'M STILL FREE
Me: 32, 5'10145, blue eyes, professional, Jewish, open-minded; you: between 25-35, open to race, interests, be open-minded, show me new things, I cook, love movies, work in nonprofit. Enjoy.
☎6596 (02/07/01)

## FOXY LADY
tall, 5PF, 30-45, warm, sensitive, intelligent, cosmopolitan, adventurous 58PM, 40+ for dining, dancing, movies and pre-holiday magic.
☎6539 (02/07/01)

## HANDSOME PRINCE
49, restless archer, quick of wit, strong of hands, good of heart, schooled in the sciences WLTM fiery maiden for love and romance.
☎6549 (02/07/01)

## HERPES
50 year old 5WM, attractive, humorous and kindhearted, enjoys outdoors, movies, food, conversation. I5D woman for friendship, laughter and LTR.
☎6638 (02/07/01)

## PALE, RUBENESQUE
(chubby, fat, voluptuous) natural redhead, any height, age wanted by handsome, romantic, loyal, passionate, monogamous Mediterranean, 6'2", 29, brown haired, green eyed WM.
☎6631 (02/07/01)

## CUM SIT ON MY
face. Straight disease free WM, wants to surrender control to in charge female. Use my tongue for your pleasure night or day, I'm just a telephone call away. Sitting on my face or on my knees, I promise to please.
☎6597 (02/07/01)

## SF SOCCER MOM
and kids wanted. Will love the mom, adore the kids, and commit optimistically to the joy and work of making a happy family. Athletic, kind, and patient ex-teacher enjoys the pitter-patter of smaller feet. Adult loves: soccer and classical music. Call to hear strong but gentle voice.
☎6582 (02/07/01)

## BORN TO EAT PUSSY
Straight, disease free WM, looking for one special female who enjoys having a male go down on her without having to return the favor. Tireless tongue will work as long as it takes to bring you total satisfaction.
☎6574 (02/07/01)

## FUN, CLEAN-CUT
attractive W/M, electric worker, student, 37, I50 fun, nice-looking female 20+. Tnps around 5 F. Exploritorium, plays, cafes, meet for lunch.
☎6527 (02/07/01)

5WM, 25, young adventurer seeks for good living, literature, hiking, conversation, classics/exploitation movies, classic beauty. A bit dirty but so nice.
☎6635 (02/07/01)

## BLACK IRISH, HANDSOME
Sensuous, athletic artist/designer 39, 5'11", 165 with blue eyes and great smile seeks a strong-willed, passionate woman around 35 with whom to savor life.
☎6617 (02/07/01)

## MADE TO ORDER
Imagine: Trim, attractive, middle-aged flower child awaits your pleasure, serving at your home or business as houseboy, errand boy, masseur, footstool, or what you will, easily summoned and dismissed, promptly obedient to you and anyone else you appoint.
☎6641 (02/07/01)

Foot pleasure. Does the thought of having your feet massaged by warm, caring hands just send you to heaven? I'm generous and an experienced masseur.
☎6447 (1/16/01)

## 9 INCHES AND HANDSOME
Handsome, intelligent, secure 5WPM, 32. Seeks sexy, playmate to explore friends with benefits relationship. No games, just great sex.
☎6524 (02/07/01)

## WE SHALL BE ONE PERSON
...and then asked her with my eyes to ask again yes and she drew me down so I could feel her breasts all perfume yes and my heart was going mad and yes I said I will yes...
☎6644 (02/07/01)

## KARMA SUTRA
31, financially secure, intelligent, compassionate 5M looking for 18+ attractive, vibrant, kind, bisexual WF for local and international adventures. N/DR. N/5.
☎6710 (02/28/01)

## NIGHT IN OLD VIENNA
5WM, 48, easygoing, slim, 5'6", seeks N/5, friendly, attractive 5WF under 50 to go (Dutch) with on New Years Eve.
☎6603 (02/07/01)

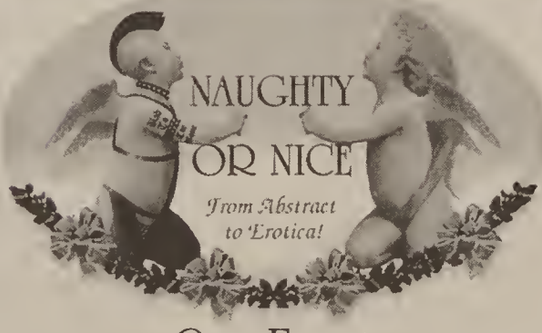
## ARE YOU 50-55?
I'm a writer, SWM, exuberant, tenderhearted, swimmer, handsome, tall, comic, wonderful father, charming, devilish, passionate, empathetic, loving. Looking for you, dear woman.
☎6511 (02/07/01)

Big Man, Big Intellect, Big Heart, Big Biceps wants little lady. R U smart and cute enough F 35-45?
☎6598 (02/07/01)

European gentleman, passionate, 44, attractive, cultured, professional, healthy, very open-minded, good listener, loves animals, children, music, fun I5D intelligent, progressive, attractive female any race and age.
☎6512 (02/07/01)

## SEEKING WOMAN
Understanding, open-minded for LTR with 50 year SWM, heterosexual cross dresser, 5 F, left wing, progressive, sense of humor. N/s, N/dr.
☎6608 (02/07/01)

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## DOMINANT MALE

seeks submissive, mature women. Me, tall, dark, handsome, East Bay. I love to spank women. You: very kinky, must dress very sexy for your daddy. Let's play.

☎6566 (02/07/01)

## SPECIAL FRIEND

Emotionally honest, dimples & successful. African American/French/Indian ancestry w/ Masters, world traveled, early 40's seeks woman for committed

relationship. I'm healthy, passionate about art and bike riding.

☎6615 (02/07/01)

Black man ISO large females, I am 6'1, 240. You be big and firm. Race unimportant. Let's have fun.

☎6614 (02/07/01)

SJM 485'B", 145, fit and athletic ISO nice woman for dinner, movies and maybe more?

☎6519 (02/07/01)

## DANCING AND ROMANCING

tall, dark and handsome SBM, 35, 6', 190 lbs., caring, sharing, honest, one woman man seeking single female 23-40.

☎6350 (1/16/01)

## LET'S RELAX TOGETHER

Looking for a non-committed hot woman for a mutual massage. That could end up in lovemaking. Just pure fun. I am an artist. You, I hope have experience. 18+. Try it you might enjoy yourself.

☎6313 (1/16/01)

Do you like to laugh? Do you smoke cannabis? Do you enjoy music, art? Can you play Oevil's advocate? If so, we should get together.

☎6558 (02/07/01)

## LOOKING

I am looking for a girls that are 19-30 I am 30 any race send them to me!

☎6618 (02/07/01)

## DO YOU SQUIRT?

OWM, 40s, 5'11", will give uninhibited woman full body massage including her G-spot. I'm attractive, lean, personable, disease-free, nice strong hands.

☎6153 (12/25/00)

## TRUTH IN ADVERTISING:

Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, S F, 94128.

✍☎6390 (1/16/01)

Single, El Salvadoran male, 43, 5'9", handsome, clean, wants to meet North American, Chinese or Black female 21-50 for romance and love, possible LTR.

☎6604 (02/07/01)

## SHY YET HORNY? VIRGIN/SEMI-

Virgin? Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite ok. Patient teacher will help you reach your full sexual potential. If you have a virgin girlfriend/sister- that's fine too. Write to : PO Box 423802 San Francisco, CA 94142.

☎5760 (11/21/00)

## SERIOUS SOUL WORK

ISO a life partner for a calm, tender relationship based on spiritual, emotional, sexual exploration, fun, dance, good food, family and community.

☎5333 (12/28/00)

Freethinker, single, 49, would share life and laughter with a lady.

☎6546 (02/07/01)

European man seeking an Indian woman for sincere relationship. This European man wants a companion for long term relationship.

☎6515 (02/07/01)

## LOVER/PARTNER

sought by WM, 40. I absolutely adore girls who are into physical and emotional affection. German, Scottish, Czech a plus. Touchy feely a super plus.

☎6643 (02/07/01)

## CAPRICORNS & LEOS

Commitment, friendship and trust, are these really that difficult? Well-educated, intelligent, fun guy OWM, 52, 5'7", trim, financially stable, multiple interests and active lifestyle seeks lady with similar qualities to develop a LTR. Is this too much to ask for?

☎6373 (1/16/01)

## MEOW?

Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky. Meow?

☎6123 (12/25/00)

## INDIAN WOMAN

sought by creative, active SAM, 29. Likes writing, Indie films, road trips, Indian/Thai food, current events, learning. You: funny, adventurous, honest, easygoing.

☎6538 (02/07/01)

## UNSHAVED?

Tall, attractive, SWM, 50, with athletic build, financially secure, seeks hairy, unshaved, dark haired, independent thinking female, for long term relationship. Age, race, unimportant.

☎6535 (02/07/01)




## HOT, BI LATINO

Just out of the box. Selective. squeaky clean, ready to play with exquisite male/female couple. Mid 30s-40s. Great energy, wonderfully oral, raunchy and fun. You're in for a treat.

☎6509 (02/07/01)

## JOVEN LATINO

Bien paresido, muy limpio, 38 anos, casado busca pareja para trio. No fumo. No drugas. Mucha discrecion. Write to P.O. Box 461 Valley Ford, CA 94972

✍☎5888 (12/12)

**DIFFERENT STROKES**

ISO quality spankable couple, long-term acquaintance, 30+, any race, attractive, fit, cordial, intelligent, et cetera. 8M, 43, 5'11", 200, mature, intelligent.

☎6555 (02/07/01)

## HEDONISTIC HIDEAWAY

Handsome, fit, man of color and flavor seeking sexy couples, ladies, (select men) for intimate fun. Beautiful, secluded, cozy, coastal retreat.

☎6528 (02/07/01)

## ATTRACTIVE PENINSULA

Couple seeks lady for pampering. She must enjoy massage, jacuzzi, lots of affection. We will treat you like a princess come together.

☎6627 (02/07/01)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?

☎5399 (01/3/01)

## BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STO free, professional black male. Call, talk over cocktails.

☎6561 (02/07/01)

## PLAYFUL PAIR

new, sexy, adventurous seek you, sensuous lady rejoicing in man and woman, dreaming of us as we do you. Live the dream.

☎6571 (02/07/01)

Bi-WMM and playful wife seeks male friend, fun play friend erotic, fun play. We're 40s, healthy, attractive, secure. You're 20s-30s, healthy, playful, dark hair.

☎6514 (02/07/01)

Well hung, handsome, clean SWM, brn/blu, 5'9", 160 lbs., 30s, wants to penetrate deep into your woman while you watch. Lesbians okay.

☎6532 (02/07/01)

## MFM THREESOME

Are you intelligent, secure, disease free, happy couple seeking a threesome? Two healthy men pleasuring sexually alive woman is bliss! I'm educated, fit, HIV negative, safe seeking first menage.

☎6544 (02/07/01)

## ISO PUSSY

Hot pussy wanted, ladies 18-50 , let this discreet and hungry couple worship your pussy. We'll respect all your wishes.

☎6377 (1/16/01)

## LIKE TO BE WATCHED?

In shape, good-looking 5'10", 160 lbs., 36 y/o, blonde guy, well-hung, loves to watch in shape under 40, attractive couple while I jack off.

☎6591 (02/07/01)




**HOT MARIN TV**

ISO groups, straight/curious/bi into watching porn and jacking off. Very helpful, versatile, open to all. Very oral, willing bottom.

☎6567 (02/07/01)

## RED HOT AND BOTHERED

Red hot, red headed cross dressing TV temptress seeks a worthy man to worship. Fetish wear, lingerie, high heels, the only thing missing is you. Hot, horny, handsome men can quench my fiery desires!

☎6403 (1/16/01)

## TS GIRL WANTED

Handsome, open-minded, bi-curious 30 y.o. male seeks passable, beautiful TS

with more to offer downstairs for fun and romance.

☎6625 (02/07/01)

## 49 YEAR OLD

pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.

☎6652 (02/07/01)

## DO YOU LIKE MY DRESS?

22 year old TV looking for someone who wants to find out what's really under my skirt. I'm 5'11, 130lbs., blonde hair, blue eyes, legs that go on for ever, ready for some action. Let's have fun!

☎6584 (02/07/01)




## NEEDS TO BE SPANKED

SWM, late 20s, 5'10, 175 lbs, very athletic build, good looking, clean,educated. Seeks female in The City to safely, hand out punishment to him. Has attractive, smooth, well-shaped bottom waiting for her hand.

☎6577 (02/07/01)

## BEND OVER MY KNEES

Let your big brother pull your pants down and put you over his knees for a good spanking M or F.

☎6221 (1/18/00)

Yes, I am absolutely The Queen. Are you Ready? Willing and able to submit and be ALL you can be? Bend over!!!!! Now!!! Hee, hee.

☎6621 (02/07/01)

## PAIN, THE CHAIN

to pleasures, treasures, with whips, nips to feel and seal. A female leather love slave to this male master. Such a deal.

☎6560 (02/07/01)

## HAVE YOU BEEN A

BAD GIRL? Strapping SWM, ISO females into spankings. Pants down, dress up, nude, over the knee, or bent over my Harley. Discreet, respect limits, and no sex necessary. Let's have some fun.

☎6639 (02/07/01)

## BE MY EXCLUSIVE

slave girl, in and out of bed. I am an SWM, 46. You are a SAF/SWF, pretty, slim, young, no kids.

☎6556 (02/07/01)

Nice, SWM, 30s, with good butt seeks AF, HF, or BF who enjoys massage and giving traditional OTK spankings. Can switch.

☎6522 (02/07/01)

WM, 45, 6'2", clean HIV-, total submissive bottom, likes cross dressing, older Black men, preops women with similar interests, N/O, N/Or, N/S, seeking LTR.

☎6605 (02/07/01)

Big, tall, African Goddess seeks White (preferred) slave to worship and adore me. Cunnilingus expert. 25-40. Slim/muscular. LTR only. NO ZIPLESS SEX.

☎6620 (02/07/01)




**SIT UPS!!!**

Tall, Wm, 30s, totally into female midriff area. Let's exercise together and rub our sweaty, rippled abs together! Thin, flat chested females welcome.

☎6576 (02/07/01)


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# Gone in 60 seconds

Dear Andrea,

I think my boyfriend suffers from premature ejaculation. We have a few minutes of foreplay, but when he enters me, within three to five minutes he ejaculates. Then he takes an hour to get erect again. We tried every technique and read every book. One time he lasted 15 minutes. I was happy. If I can get 15 minutes, that's all I ask.

Love,
Swifty's Girl

*Dear Girl:*

*I don't know if this is good news or bad, but your boyfriend probably doesn't suffer from The Condition Formerly Known As Premature Ejaculation or from anything else. He's just coming too fast for you. There's no codified duration for satisfactory intercourse — one couple's "too short" is another couple's marathon — but three to five minutes is about average. It's true that time is reputed to fly when you're having fun, but I can only guess why so many people are so shocked to hear how little time it really takes. I don't think it's due to some sort of quantum sex-time warp. Rather, I bet it's because everyone thinks it's supposed to last much longer, and every guy thinks that he's the only one rabbiting off to such a speedy conclusion.*

*Because the old "premature" terminology implies a universal ideal duration, it has gone the way of "impotence" (now "erectile dysfunction") and "frigidity" (just plain gone). Up-to-the-minute sexologists and therapists are using "ejaculatory incompetence" these days. This being a somewhat unfortunate choice, I'm happier with "coming before you want to." While admittedly clunky, my version at least has the virtue of flexibility — it can apply to an ambitious 60-Minute Man as well as to Mr. Average or Mr. Two Seconds. But enough hair-splitting: let's get to the sex.*

*Most men who come before they'd like really can learn to come (more or less) precisely when the time seems right. So I've got to wonder, when you say you've tried every technique, do you mean once or twice, or for the weeks or even months these may require before they make a difference? And have you really tried all of them, or just such long-since-debunked old husband's tales as the "squeeze technique" or "Think of ugly, unsexy stuff until the urge goes away"?*

*For as long as I've been at this, I've been recommending Bernie Zilbergeld's* The New Male Sexuality, *and I'm still not getting any kickbacks for it, more's the pity. His step-by-step recipe for ejaculatory control could hardly be simpler, but you can't just read it; you've got to follow it. In some ways, the vaunted "process" is nothing more than learning how to pay attention — a guy's gotta know what he's feeling (you'd be surprised how unconscious the process of receiving sensation can be) before he can change his behavior, and then he must actually change it. The program requires plenty of masturbation, which does not, come to think of it, sound all that arduous. During these sessions, one learns to recognize the point of no return (called "ejaculatory inevitability"), and to squelch the natural male instinct to race towards that orgasm as soon as it raises its horny little head.*

*There's more to it, of course, and Dr. Zilbergeld has been kind enough to post his famous instructions for free on the boring-but-useful Thrive Online (http://thriveonline.oxygen.com/sex/malesex/malesex.ejaculatory3.html) health site, although I still think people should pop for the book. He includes (and recommends) partner exercises, so don't go thinking that merely giving your boyfriend the URL will get you off the hook.*

*If you've really tried all this stuff, and it's really not working, then it's time for me to make a slightly controversial suggestion. Some time back, I got into an odd little contretemps right here in the column over men resorting to drugs for ejaculatory control. I didn't (and still don't) think people should hit the chemistry lab whenever they wish their bodies would act more like someone else's body. It's clear, however, that we will be seeing more and more specifically targeted pharmaceuticals for every conceivable sexual woe, and that many of them will work, so we should get used to it. It's even possible that my original objection stemmed from some sort of oddly prudish, vaguely Methodist streak in my otherwise nice-Jewish-libertine emotional makeup. In other words, fuck it: if your boyfriend wants to try Prozac, Anafranil, Paxil, or whatever pills they're pushing these days for their (originally) unintended sexual side effects, more power to him. Most doctors will want him to see a sex therapist, too, so he should be prepared not only to swallow, but to talk as well.*

*Love,*
*Andrea* ❖

*A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.*




## YELLOW SHOWERS

Attractive, slim WM 150 single or couples M or F who would like to put me on my knees and punish me with lots of you know what.

☎6168 (1/18/01)

## HALF WAY DECENT

reasonably intelligent, Mission boy, not interested in collars, WLTM power switch strap-on girl for friendship, sex and gentle degeneracy.

☎6637 (02/07/01)

## DADDY SEEKS "DAUGHTER"

for pampering, cuddling and playful punishment when bad. I'm mature, fit, caring, huge-cocked and an expert spanker. All replies answered. Full-figure welcome.

☎6531 (02/07/01)

## NICE LOOKING MALE

seeks lady to admire and to masturbate in front of. Only sincere apply. Any race.

☎6436 (1/16/01)

## CLYSTER (ENEMA)

Internal herbal washing by retired doctor, cleans, removes toxins which make you dull and depressed. Comfortable and soothing. Makes you feel better and look younger.

☎6167 (12/25/00)

DWM 150 female partner for cunnilingus. No strings attached. Satisfaction guaranteed.

☎6444 (1/16/01)

Step on the scales for Daddy, who will decide if his little girl's weight deserves a reward or punishment.

☎6622 (02/07/01)

## WANNA BE MY DADDY?

GWM, 22 years old, looking for a hot daddy who wants to make me his own. I'm interested in leather and fur, but have yet to try it! I want you to show me what your world is all about!

☎6585 (02/07/01)




## TRADE WARM, SOOTHING MASSAGES

Tall, gentle, strong, WPM, 40s 150 fit, sensitive, caring woman 25-45 to exchange sensuous, healing massages w/o sex. Prior massage skill unnecessary.

☎6592 (02/07/01)

## MEN WANTED

Established group of dining out friends since 1998, we have more women than men at the moment. No membership fee. We're having a blast! We'll make you welcome.

☎6510 (02/07/01)

## JOIN THE MADRIGALS

All-queer-male a capella singers seek additional voices for fun and song, especially countertenors and tenors who are willing to perform in public. Sight-reading and multilingual ability preferred. Weekly rehearsals in San Francisco.

☎6578 (02/07/01)

## SAN MATEO COUPLE

desires, new friends who enjoy massage, spa, affection, gourmet dinners. We're 40s, playful, professional, attractive. N/s, call soon, we're waiting.

☎6628 (02/07/01)

## SALSA DANCE PARTNER?

Single male, 52, tall, mixed race seeks female dance friend. Age, race unimportant. Must love to dance salsa. I can teach you.

☎6554 (02/07/01)

Cinematographer seeks still photographer for travel. Would like to drive cross country and back ASAP. We help each other and share travel expenses. Richard, age 28.

☎6537 (02/07/01)

Handsome Black Male, extremely toned wants to bulk-up, seeking serious work-out partner. Age, ethnicity, gender doesn't matter, knowing about body-building helps. Non-sexual.

☎6553 (02/07/01)

## SEX & CITY WOMEN'S CLUB

Do you watch Sex & City? Seeking intelligent, fun women ages 25-50, any race, any size, for get-togethers, phone chats. Let's rock girls!!!

☎6714 (02/28/01)

SBF seeking M/F fluent in written and spoken Spanish to coach me in conversational Spanish while exploring activities and having fun in S F.

☎6713 (02/28/01)

## NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome.

☎5337 (01/15/01)

## DIM SUM LUNCH FANS

Men / Women 50+, educated, professionals, sociable, single. Go to restaurants in Bay Area once per month and other activities planned.

☎5777 (12/27//00)

38 year old White male, HIV+ and Hep "C" positive, seeking friends with same problems for support and friendship, and doing things together. Possible LTR.

☎6589 (02/07/01)




## HALLOWEEN ROSE

The Doctor is waiting.

☎6551 (02/07/01)

## TOKYO EYES

11/3. You: Asian, long hair. Me: Caucasian, short brown hair, I sat in back of theater and was unfortunately too tired to smile. Please call.

☎6507 (02/07/01)

## KIT

I am sorry you did not want to talk any further. I miss talking with you. I hope you have found someone to hug and hugs you back. Bruce.

☎6602 (02/07/01)

## MOLLY ACADEMY OF ART

on Hyde Street Pier. We shared coffee in my shop. You left number, nobody answers! Let's have a drink.

☎6441 (1/16/01)

## LAVENDER LEATHER JACKET

Thursday, 11/9, 2nd and Howard. You: Lavender jacket, jeans, boots you liked my pants. Me: completely stunned. How about a do over?

☎6504 (02/07/01)

## MUNI 22

Halloween night. I was Nature Boy. You, brunette, just off work, with dog stuck between your legs, great smile, your eyes touched my soul.

☎6534 (02/07/01)

## BOY GEORGE, WARFIELD

10/25, you: tall brunette, waved to me from balcony when I was leaving. Me: tall, black t-shirt, jeans with two women. Call me.

☎6565 (02/07/01)

## ASIAN LADY

You and a female friend were at A.G.C.A at Herbst Pavilion 2-4 pm 11/11/00. You spun and smiled at me. Coffee, tea and me?

☎6520 (02/07/01)

Heather! Bardot a Go-Go was fun. We exchanged names but not numbers (?!)

Maybe next time we could dance at The Top. Pete.

☎6623 (02/07/01)

## TINA, I THINK

You answered my personal ad on November 6th, my name is Karina, I accidentally lost your phone number. You are in real estate, 31, blue eyed and I would like to talk to you again. Next time I'll be more careful.

☎6505 (02/07/01)

## LASAGNA & LEMON CHICKEN

Smiled at you at the deli counter and register, Monday, 11/27 Whole Foods. You: blonde, black turtleneck and jeans, remember me?

☎6651 (02/07/01)

## MERMAID SWIMMING

off Hyde Street Pier at mid-morning Friday December 1st. Let's explore under your swim cap.

☎6712 (02/28/01)

## SWEET JESUS!

These long blue lashes need salvation!...or gelato. You decide. I had an epiphany in the kitchen. Castro @ Halloween.

☎6439 (1/16/01)

## 11/21/00, 8:30 AM BART

to 5 F, at Embarcadero. Me: black jacket reading paper. I would have followed but was running late. Meet again?

☎6586 (02/07/01)

## FOLSOM STREET FAIR

You video taped Visantos and Squeaky Clean Blonde, Tranny shack stage. We need you. Please call! We'll eat you!

☎6135 (12/25/00)


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# classifieds

## the best only gets better

## Classified Index

For Career Education and Employment see

**CareerSource**

beginning on Page 134


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## Ad Deadlines

**LINE ADVERTISING:** Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

**CONNECTIONS & 18+:** All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

## Placing An Ad

**BY PHONE:**
Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

**BY FAX:**
Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

**BY MAIL:**
Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

**BY E-MAIL:**
Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

**IN PERSON:**
Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category-specific policies, call the Classified Department.

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## Self

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Furniture making with hand tools. Weekend Workshop. $180. Debey Zito, (415) 648-6861.

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Classes in clay. Various levels. Wheel & Handbuilding. (415) 558-9819.

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## CareerSource

Our new CareerSource employment section offers recruiment advertisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and creative advertising solutions. Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd.

**Call the classified department today at (415) 255-7600**



# Business Services

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**$$NEED A LOAN?** Try Debt Consolidation! Cut payments to 50%!! BAD CREDIT OK. NO APPLICATION FEES!! 1-800-863-9006 Ext. 838 ww.help-pay-bills.com

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# Community Forum



## Announcements

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## Legal Notices

**FICTITIOUS BUSINESS NAME STATEMENT**

FILE NO. 244728

The following person is doing business as: GALLARDOS'S MEXICAN RESTAURANT #2, 1807 Folsom Street, San Francisco, CA 94103: JUAN MANUEL GALLARDO CAMPOS, 937 Alabama Street, San Francisco, CA 94110 and MARIA ELENA GALLARDO, 937 Alabama Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date 10/14/9S. This business is conducted by individuals. Signed JUAN M GALLARDO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 7, 2000. **November 1S, 22, 29, December 6, 2000. L# 3S0705**

**FICTITIOUS BUSINESS NAME STATEMENT**

FILE NO. 244431. The following person is doing business as AZTEC SECURITY SERVICES, 860 Innes Avenue, San Francisco, CA 94124: LANEITA J. WARD & TERRELL R. WARD, 860 Innes Avenue, San Francisco, CA 94124. This business is conducted by an individual. Signed LANEITA J. WARD. This statement was filed with the County Clerk of the City and County of San Francisco, CA by GERARDO ROMO, on October 2S, 2000. **November 22, 29, December 6, 13, 2000. L# 3S0803**

**FICTITIOUS BUSINESS NAME STATEMENT**

FILE NO. 245134

The following person is doing business as AMERICAN HARDWOOD FLOORING, 742 Treat Avenue, San Francisco, CA 94110 : ROBERT JOSEPH GARI, 742 Treat Avenue, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date November 30, 2000. This business is conducted by an individual. Signed ROBERT J. GARI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 30, 2000. **December 6, 13, 20, 27, 2000. L# 3S1002**

**NOTICE TO CREDITORS OF DISSOLUTION OF CORPORATION:** Notice is hereby given pursuant to Cal. Corp. Code § 1904, 1807 that LTM FORMWORKS, INC., California Corporation has filed a verified petition for voluntary dissolution of corporation.

**CREDITORS SHOULD MAKE AND PRESENT ANY CLAIMS AND PROOFS TO:**

LTM FORMWORKS, INC.
1218 Michigan Street
San Francisco, CA 94107

CLAIMS AND PROOFS SHOULD 8E MADE AND PRESENTED NO SOONER THAN FOUR MONTHS FROM [NOVEMBER 29, 2000] AND NO LATER THAN SIX MONTHS AFTER THE DATE OF THE FIRST PU8LICATION OF THIS NOTICE.

EPSTEIN & BOSKOFF, LLP
2306 Market Street # 412
San Francisco, CA 94114
41S.863.S718

**November 29, December 6, 13, 20, 2000. L# 3S0904.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316281**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of VICTOR GONZALO LEON (minor) by: JULIA J. MOLINA (mother) For Change Of Name. The application of VICTOR GONZALO LEON for change of name, having been filed in Court, and it appearing from said application that VICTOR GONZALO LEON has filed an application proposing that His name be changed to VICTOR GONZALO LEON-MOLINA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 18th day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 31st day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court. **November 1S, 22, 29, December 6, 2000. L# 3S0702**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316SS8**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of DAVIS JUNG PARK Change Of Name. The application of OAVIS JUNG PARK for change of name, having been filed in Court, and it appearing from said application that his parents KAP SOO PARK and YOUNG SOON PARK have filed an application proposing that His name be changed to OAVID JUNG PARK. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco 8ay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 9th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. **November 22, 29, December 6,13, 2000. L# 3S0802**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 31648**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of ARLINDA J. WATSON (minor) KARLA MELARA (mother) For Change Of Name. The application of ARLINDA J. WATSON for change of name, having been filed in Court, and it appearing from said application that ARLINDA J. WATSON has filed an application proposing that HER name be changed to ARLINDA J. MELARA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 21st day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco 8ay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 7th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. **November 29, December 6, 13, 20, 2000. L# 3S0901**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316837**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MARIA TERESA GAMEZ WANG a minor For Change of Name. The application of MARIA TERESA GAMEZ WANG for change of name, having been filed in Court, and it appearing from said application that MARIA TERESA GAMEZ WANG has filed an application proposing that HER name be changed to MARIA TERESA WANGAMEZ. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 22nd day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco 8ay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 20th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. **November 29, December 6, 13, 20, 2000. L# 3S0902**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** NO. 316826

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the application of JENNIFER SHUWALL For Change Of Name. The application of JENNIFER SHUWALL for change of name, having been filed in Court, and it appearing from said application that JENNIFER SHUWALL has filed an application proposing that Her name be changed to GEORGIA STONES BELLUM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 22nd day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this November 20, 2000. Alfred G. Chiantelli, Judge of said Superior Court. **November 29, December 6, 13, 20, 2000. L# 3S0903**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316340**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JENNIFER CATHERENE 8ROWN For Change Of Name. The application of JENNIFER CATHERENE BROWN for change of name, having been filed in Court, and it appearing from said application that JENNIFER CATHERENE 8ROWN has filed an application proposing that Her name be changed to JENNIFER CATHERENE CLEMENT. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 28th day of December, 2000 at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco 8ay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 1st day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. **December 6, 13, 20, 27, 2000. L# 3S0103**

# GUARDIAN LEGAL SERVICES



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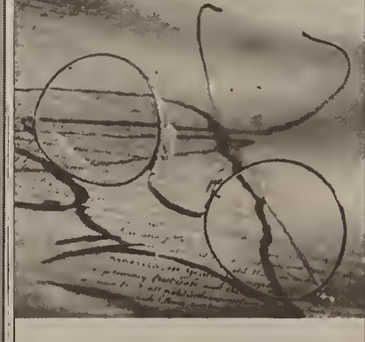
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316428
**IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN ANO FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the application of CHI PHUONG THAI For Change Of Name. The application of CHI PHUONG THAI for change of name, having been filed in Court, and it appearing from said application that CHI PHUONG THAI has filed an application proposing that Her name be changed to CATHY C. P. THAI. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 3rd day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court.**
November 29, December 6, 13, 20, 2000. L# 350901

SUMMONS—FAMILY LAW
**NOTICE TO RESPONDENT: ARNOLD R. CORRALES**
**You are being sued. PETITIONER'S NAME IS: LESLIE A. STOUT**

**CASE NUMBER: 994296 You have 30 CALENOAR OAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee waiver form.**
**If you want legal advise contact a lawyer Immediately.**
**The name and address of the court is:**
**Superior Court of California, County of SONOMA, 600 Administration Drive, Room 108J, SANTA ROSA, CA 95403.**
**The name, address and telephone number of petitioner's attorney is: Leslie A. Stout, c/o LEGAL EAGLES, P.O. 8ox 53, EL VERANO, CA 95433**
**(707) 996-4931**
**Oate: Oct 1, 1999, Greg Abel, by K. STAGG-HOURIGAN, Oeputy.**
**Notice To The Person Served: You are served as an individual.**
November 15, 22, 29, December 6, 2000. L# 350701

SUMMONS—FAMILY LAW
**NOTICE TO RESPONOENT: MICHAEL S. OEGARMO**
**You are being sued. PETITIONER'S NAME IS: KRISTYL PURCELL**

**CASE NUMBER: RFL 26449 You have 30 CALENDAR OAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee waiver form.**
**If you want legal advise contact a lawyer Immediately.**
**The name and address of the court is:**
**Superior Court of California, 8303 Haven Ave., RANCHO CUCAMONGA, CA 91730.**
**The name, address and telephone number of petitioner's attorney is: Law offices of William S. Tilton, 12199 Heacock Ave. Suite 2, MORENO VALLEY, CA 92SS7 (909) 485-9468**
**Date: June 7, 2000, Oeputy.**
**Notice To The Person Served: You are served as an individual.**
November 15, 22, 29, December 6, 2000. L# 350703



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**$575 Bernal Heights** - Furnished room, hardwood floors, storage, big kitchen, big living room with fireplace. Public transportation nearby. Ref#4350. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.**

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**$7S0 Excelsior** - room with large closet. House has large kitchen, living room and view. Storage available. Public transit nearby. Ref#4345. **(41S) 626-0606. The Original San Francisco Roommate Referral Service.**

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**$800 Presidio** - Two rooms, lots of sun, washer/ dryer. Storage available. Beautiful and safe area. Public transit nearby. Ref#4385. **The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (41S) 626-0606.**

**$800 Russian Hill** -share 2 bedroom, 1 bath flat with 1 female, non-smoker. Lots of sunshine and space, quiet street and great neighbors. Close to North Beach! 100's available. (415) 563-7368 or www.METRORENT.COM.

**$850 Mission Victorian** - sunny unfurnished room with hardwood floors, newly painted, yard. Public transit nearby. Permanent or temporary. Ref#4404. **(415) 626-0606. The Original San Francisco Roommate Referral Service.**

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**$900 Sunset** - Share 2 bedroom, 1 bath apartment with 1 female, non-smoker. Looking for roommate for quiet, neat apartment. 100's available. www.METRORENT.COM. (510) 845-7821.

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**$1400, SOMA**. 2 bedroom, pet OK, patio, fenced yard, blinds. www.BayRentals.net, (415) 429-1100. Fee/Guar.

**$1450, Nob Hill**. Studio, pet, storage. www.BayRentals.net, (415) 429-1100. Fee/Guar.

**$147S Marina** - Studio, roofdeck, laundry, garage, dishwasher! 1000's available. www.METRORENT.COM. (415) 563-736B.

**$1600 Outer Sunset** - 1 bedroom, hardwood, ocean view, laundry, garage! 1000's available. (415) 563-736B or www.METRORENT.COM.

**$1750 Western Addition** - 1 bedroom, view, balcony, dishwasher, laundry, garage! 1000's available . www.METRORENT.COM. (415) 563-7368.

**$1995, Golden Gates Heights**. 2 bedroom. pet, patio, yard. www.BayRentals.net, (415) 429-1100. Fee/Guar.

**$2000, Noe Valley**. 2 bedroom, fireplace, blinds, new paint. www.BayRentals.net, (415) 429-1100. Fee/Guar.

**$209S Laurel Heights** - 1 Bedroom, yard, laundry,dishwaser,garage! 1000's available. www.METRORENT.COM. (415) 563-7368.

**$2200 Glen Park** -2 Bedroom, yard, fireplace, garage, gas stove! 1000's available. (415) 563-7368 or www.METRORENT.COM.

**$2300, Pacific Heights**. 2 bedroom, upper unit, fireplace. www.BayRentals.net, (415) 429-1100. Fee/Guar.

**$2400 Bernal Heights** - 2 bedroom, hardwood, deck, dishwasher, Cat Ok! 1000's available . www.METRORENT.COM. (415) 563-7368.

**$24S0 Marina** - 2 Bedroom, hardwood, garden, garage, laundry! 1000's available. www.METRORENT.COM. (415) 563-7368.

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**$900 MISSION** Studio. .Cat Ok, (#42840). **$1050 NOB HILL** Studio. .Cat Ok, W/O, (#42808) **$1250 RICHMOND/SEACLIFF** 1 BR. (#42860). **$1350 PACIFIC HEIGHTS** Studio. .Car Port, W/O, (#42844). **$1400 NOE VALLEY** 1 BR. .Garage, W/O, Deck, (#42864). **$1500 DIAMOND HEIGHTS** Studio. .Dog Ok, Cat Ok, Garage, FP, W/O, (#42820). **$1600 CASTRO/EUREKA VALLEY** 1 BR. (#42829). **$1600 NORTH BEACH/TELEGRAPH HILL** 1 BR. (#42826). **$1700 OUTER SUNSET** 2 BR. .Off Street Parking, W/O, HW Floors. (#42843) **$2200 NOE VALLEY** 2 BR. .Car Port, Yard, (#42890)

**Shared Housing**
**$800 RUSSIAN HILL** (Polk @ Greenwich) to share with 26yo SM and 2 others HW Floors (#26208). **$700 HAIGHT** (Oak Street @ Baker) to share with 24yo SM and 4 others. Yard - Parking - W/D - (#26212). **$875 INNER SUNSET** (21st Ave @ Lincoln Way) to share with 42yo SM. Yard -F/P - 1/2 block from Golden Gate Park (#26213) **$735 RUSSIAN HILL** (Vallejo @ Mason) to share with 32yo SF .Deck - Yard - (#26214) **$575 HAYES VALLEY/LWR HAIGHT** (Steiner @ Oak) to share with 48yo SM and 5 others. Yard - HW Floors - W/D -F/P (#26216). **$600 HAIGHT** (Cole @ Haight) to share with 44yo GM. D/W - W/O -F/P (#26222). **$550 SOUTH OF MARKET** (Exposition @ Gateview) to share with 45yo GM and 2 others. Yard - Parking - D/W - W/O - On Treasure Island, all utilities included. Pets negotiable (#26225). **$750 PRESIDIO** (Pershing DR @ Lincoln BLVD) to share with 32yo GF and 3 others HW Floors - Parking - D/W - W/D (#26234). **$725 HAYES VALLEY/LWR HAIGHT** (Oak ST @ Steiner) to share with 25yo SF and 5 others. (#26237). **$610 SF STATE/STONESTOWN** (Serrano @ Arballo) to share with 19yo SF and 3 others HW Floors - Parking (#26242). **$410 NOB HILL** (Hyde @ Pine) to share with 25yo GM. Landlord will require credit report. (#26244)
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### Aries
*March 21 – April 19*
You've got to watch out for that ricochet stress effect this week. You know, the one where someone you stressed out way back in history, maybe even as far back as last month, comes back to suddenly seek payback when you least expect it by suddenly rattling your nerves.

### Taurus
*April 20 – May 20*
Don't you just hate people who annoy you and then tell you not to be irritated, or disappoint you and then tell you not to be hurt? This week brings zero tolerance for people who drag you one way while shoving you in the opposite direction.

### Gemini
*May 21 – June 20*
A computer tech once told me it's not the size of the processor that matters, it's the amount of RAM. And the reason I'm sharing this very weird anecdote is to remind you that endurance counts more than size this week.

### Cancer
*June 21 – July 22*
Someone I know has been suffering through a particularly wretched love life this year, so let's all send her some good vibes. In fact, let's extend that wish to everybody whose life is less than optimal. If we all work together on this, the resulting powerful Cancerian gang-nurturing is certain to bring at least a smile to everyone involved. Happiness springs from many unexpected sources this week.

### Leo
*July 23 – Aug. 22*
The most important thing I learned this year was that you have to be very careful about asking the universe to send you artistic inspiration. I mean, if you're really lucky, you'll get a fabulous novel or an inspiring melody. But there's also the chance you could wind up with B movies, pornography for people you don't find sexy, and songs that inspire teenagers to kill themselves. Art is a loaded gun this week.

### Virgo
*Aug. 23 – Sept. 22*
A round of applause for the pornographers of the world. They transmute their sexual frustration into art. Because they're not getting laid properly, they can cause the rest of us to get all worked up, years later, thus turning unfocused sexual energy into a positive force for future horniness. Possibly this future horniness will result in the sort of loving union that inspires epic poems, or in the conception of the wise leaders of tomorrow. This week you'll get to try to convince somebody that frustration is all part of the greater good.

### Libra
*Sept. 23 – Oct. 22*
Let me see, I could spend the evening immersed in productive labor and sober contemplation. Or I could go out to a bar and spend lots of money getting crocked in a feeble attempt to meet the Love of My Life. This week brings a similar choice to you: between peaceful and noncontroversial action and expensive and potentially hazardous self-destructive pastimes that could nevertheless bring a high potential for amusement.

### Scorpio
*Oct. 23 – Nov. 20*
Don't you just love having your ruling planet in Sagittarius? Redefining your ethical structure, adding to your education, shaking up your philosophies as fast as you can declare yourself in favor of them? This week contains an ethics exam.

### Sagittarius
*Nov. 21 – Dec. 21*
Spirituality and religion are two different things. Spirituality is about feeling oneness with everything and about having the sorts of insights that give your life meaning, and unconditional love, and stuff like that. Religion, however, is organized social groups trying to practice spirituality. Sometimes they succeed, sometimes not. Don't confuse the two this week.

### Capricorn
*Dec. 22 – Jan. 19*
Your reputation is at stake this week. You might want to take careful consideration of what you do and say, and where you do and say them, and the particular audience you have in mind. Seemingly trivial nuances can have a disproportionate effect on your fame (or notoriety, whichever).

### Aquarius
*Jan. 20 – Feb. 18*
I had to quit hanging around with New Agers and their "you subconsciously choose everything in your life" nonsense, which can only effectively be believed in when you completely do away with random elements, twists of fate, and occasional collisions with the choices of others. In short, everything that makes life interesting, like anticipation, and conflict, and surprise. I foresee a random twist of fate in your future this week, and it will make you sit up and take notice.

### Pisces
*Feb. 19 – March 20*
People can surprise the hell out of you despite your impressions. Sometimes they seem to be all noble and virtuous, then wind up actually being guttersnipes. Other times they fool you into thinking they're depraved in a particularly mindless fashion, then surprise you by having heart and soul. Those around you are turning ethical somersaults this week. ❖

*Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.*

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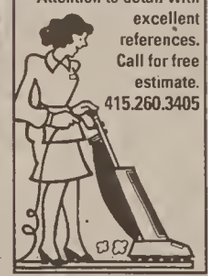

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**Baby Rabbits** - 4 and 5 month old. Brown color. $20 donation. Purrs (510) 444-3204.

**Cat** - Brenda, 14 years. OSH. Tortoise shell. A real love bug. Spayed, tested, shots. $60 donation. PURRS. (510) 444-3204.

**Cat** - Bunny, female, 6yrs, OSH white/grey tabby markings. Affectionate lap cat. Spayed, tested shots. Owner terminally ill. Needs to be adopted immediately or find temporary foster home. $60 donation. Purrs (510)444-3204.

**Cat Buster** - 5 years. OSH, black. Big boy, very sweet, neutered, tested, shots. $5S donation. Purrs (510) 727-3616.

**Cat Gladys** - 6yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. $60 donation. Purrs (510) 444-3204.

**Cat:** Gracie. 7 years. DSH,grey. Petite, loving. Spayed, tested, shots. $60 donahon Purrs. (510) 843-4698.

**Cat Inga** - 9mo, DSH, brown tabby, "very big girl", sweet, affectionate. Spayed, tested, shots. $60 donation. Purrs (510) 444-3204

**Cat** - Jack. 6 years. DLH Tuxedo. Playful, intelligent, indoor/ outdoor. Neutered, tested, shots. $5S donation. (510) 428-4929.

**Cat Jasmine** - 3.5 yrs. OSH. Siamese/Calico mix, very sweet, indoor. Spayed, tested, shots. $60 donation. PURRS (510) 444-3204.

**Cat** - Jessica. 1S years. OSH. Brown tabby. Sweet and loving. Spayed, tested, shots. $60 donation. PURRS (510) 444-3204.

**Cat** - Johnny, 10 years, DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. $5S donation. Purrs (510) 444-3204.

**Cat:** Judith. 5 years. OSH, white/ brown tabby. Very sweet, spayed, tested, shots. $60 donation. (510) 444-3204.

**Cat** - Lillian. 16yrs, DSH, lilac point Siamese, very sweet, loving. Spayed, tested, shots. $60 donation. PURRS (510) 444-3204.

**Cat Meredith** - 1 yr, OMH, grey/white. Shy until she knows you. Spayed, tested, shots. $60 donation. Purrs (510) 444-3204.

Cat Mickey - 6yrs DS Orange Tabby. Very sweet once he gets to know you. Neutered, tested, shots. $5S donation. Purrs (510) 444-3204.

**Cat** - Nicholas, 2yrs. OSH, Black, independent, neutered, tested, shots. $5S donation. Purrs (510) 444-3204.

**Cat** - Pappy. 11 yrs, OLH, beige, sweet lap cat. Sole pet. Neutered tested shots. $5S donation. Purrs (510) 444-3204.

**Cat** - **Robert** 2.5 yrs, DLH Orange, very affectionate, magestic. Neutered, tested, shots. $5S donation. Purrs (510)444-3204.

**Cat** - **Selma** 9mo., DSH Siamese snowshoe mix. Very Sweet and friendly. Spayed, tested, shots. $60 donation. Purrs (510)444-3204.

**Cat:** Smiley Marie. 2 1/2 years. OMH Calico. Very sweet & affectionate. Spayed, tested, shots. $60 donation. Purrs 510-769-1032.

**Cat Stanley** - 2 years. DSH tuxedo. Very warm, affectionate. Neutered, tested, shots. $55 donation. Purrs (510) 444-3204.

**Cat** - Tommy, 1.5 yrs DSH Ginger Siamese mix, big boy. Friendly when he knows you. Neutered, tested, shots. $55 donation. Purrs (510)444-3204.

**Cats** - Moppet (male) & Mippet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. $11S/pair donation. (510) 843-4698.

**Cats Sylvia & Oliver** - Sylvia, 1.5yrs, DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. $115 pair donation. Purrs (510) 763-6981.

**Dog:** Kodi. 2 years. American pit/ Staffordshire mix. 40 pounds. Fawn color, green eyes, housebroken. Older kids OK, needs some additional socialization. Neutered, shots. $100 donation. Purrs (510) 444-3204.

Feral cats - semi-domesticated. Make wonderful pets. Three available free to a good home. (415) 386-8209.

**Kitten Oliver** - 4.5 months, DSH Black. Real Love Bug. Tested, shots. $50 donation + $1D neuter deposit. Purrs (510) 444-3204.

**Kitten Purr Purr**- 5.5 months, DSH Grey Tuxedo. Very Sweet. Neutered, tested, shots. $55 donation. Purrs (510) 444-3204.

**Kittens:** 8 months. Bud, DSH, black, Lou, DSH grey tabby. Neutered, tested shots. Donation $55 for 1, $110 for pair. Purrs (510) 658-1160.

**Kittens** - Available 2 kittens. Very sweet, Tested, shots, altered. $60 Purrs (51D) B43-4698.

**Kittens:** Baby kittens, long & short hair. Some avail. Donations beginning at $50. Purrs. Marc (51D) 444-3204.

**Rabbit- Bart** 8mo., Brown/Black markings very playful, friendly. $20 donation. Purrs (510) 444-32D4.

**Rabbit Beatrice** - 1yr, white w/brown spots. Very cuddly and playful. $20 donation. Purrs (510) 444-3204.

**Rabbit Betty** -1yr, dark brown, lop-earred. Very playful and affectionate. $20 donation. Purrs (51D) 444-3204.

**Rabbit Chester** - 11months, albino. Responsive, affectionate. $2D donation. Purrs (510) 444-3204.

**Rabbit Cynthia** - 4mo, dwarf solid Black, cute, adorable, cuddly. $20 donation. Purrs (510) 444-3204.

**Rabbit David** - Brown dwarf mixed about 6 months old. Playful and friendly. $2D donation. Purrs (510)444-3204.

**Rabbit Dennis** - 8 months Albino white, silver ears, very playful curious. $20 donation. PURRS (510) 444-3204.

**Rabbit - Homer** 8mo., Brown/Black markings. Energetic and adventurous. $20 donation. Purrs (510) 444-3204.

**Rabbit Pablo** - 1yr, albino white, "big boy", loads of personality, friendly. $20 donation. Purrs (510) 444-3204.

**Rabbit Pamela** - 3yrs old, Albino, big girl, very mellow and sweet. $20 donation. PURRS (510) 444-3204.

**Rabbit Portia** - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. $20 donation. Purrs (510) 444-3204.

**Rabbit Raphael** - One year white with charcoal grey mascara and spots. Very friendly and sociable. $20 donation, PURRS (510) 444-3204.

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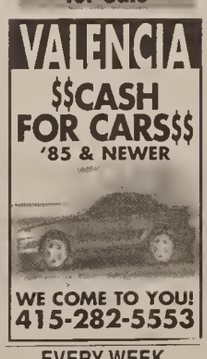
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10. 93' Ford, Mustang 2dr/A.T. $320D.

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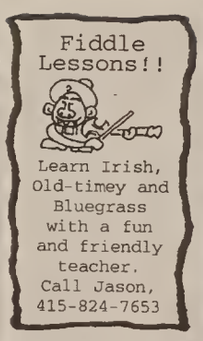


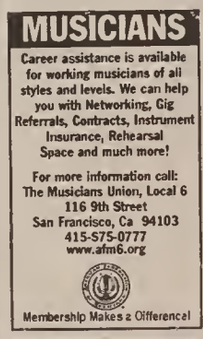


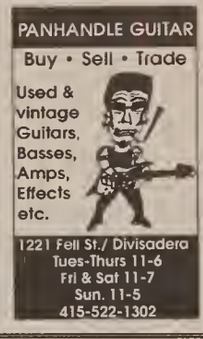
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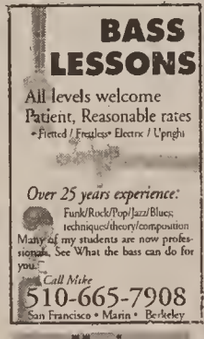


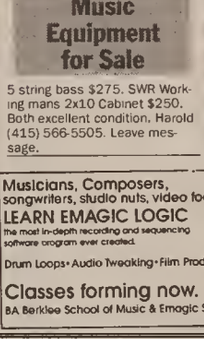



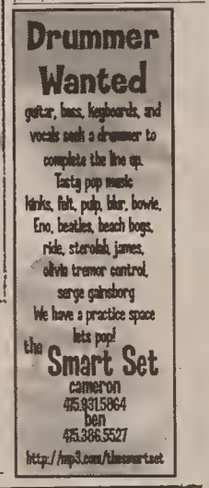









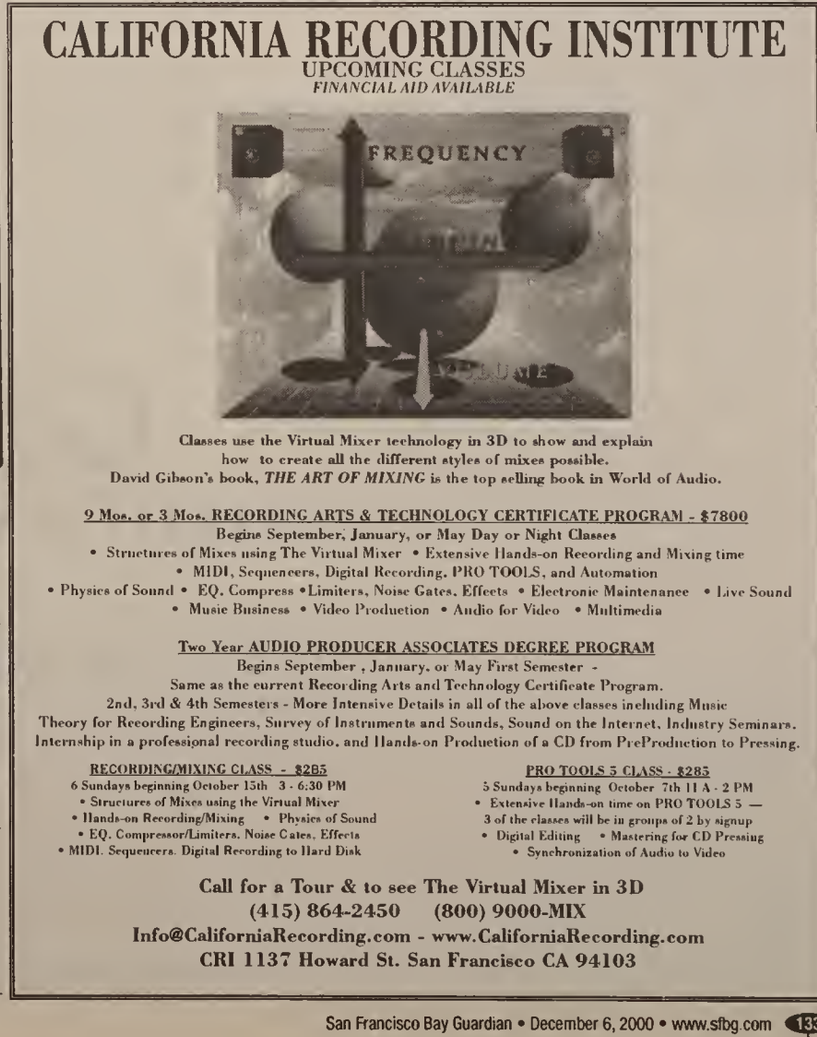

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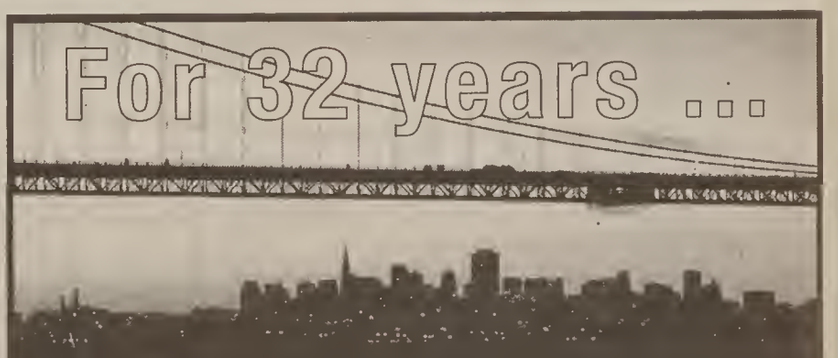
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streetside STORIES

**Volunteer To Help Us Teach Storytelling In The SF Public Schools**
We are an arts/literacy program that uses creative writing, theater & storytelling to help sixth graders transform their life experiences into written stories.
Next orientation 5:30-7:30, Tues., 12/12 RSVP: Tracy (415) 864-5221 Or email: tracy@streetside.org

**ORGANIZERS**
**Fight For Justice!**
Help empower low-income communities through grassroots political action.
People of color, bilingual persons encouraged.
ACORN
**Oakland ACORN**
Call Tara, (510) 436-5690
www.acorn.org

**English Language Institute of the Bay Area**
ELIBA offers quality TOEFL and EFL instruction to foreign students at a **low cost.** Small classes. Approved by the INS to accept foreign students.
**Classes begin now!**
**ELIBA**
1911 Addison Street
Berkeley, CA 94704
(510) 548-6700

**VOLUNTEER OPPORTUNITY**
The San Francisco Court appointed Special Advocate Program (SFCASA) seeks community volunteers to advocate for abused and neglected children. Make an 18-month commitment to represent a child's best interest in Juvenile Dependency Court while serving in a supportive mentoring relationship. Training begins February 1st. 2001. Men and People of Color are especially needed.
CASA
**(415) 398-8001 x.104**

**RIDE THE TSUNAMI, WORK FOR CHANGE**
Clean Water Action is now hiring motivated, articulate phone canvassers to update our members and renew their memberships.
**Part time 3-5 eve/week**
**3:30-7:30pm M-F.**
**$10 - $14/hour.**
Paid training. No cold calling.
No experience necessary.
**Full time & advancement opportunities.**
**PAY YOUR RENT. KEEP YOUR CONSCIENCE.**
Call Jennifer @ 415-362-1226

# Work for more than JUST a paycheck!

PRES BUSH OR GORE: NOW THE REAL WORK BEGINS.
Al Gore wants to spend an extra $100 billion on Star Wars and more weapons. George Bush wants to spend an extra $340 billion. Whether Gore or Bush is in office, one thing is certain. politicians will try to throw billions at weapons while they slash money for housing, schools, and scholarships. Help build a people's movement to stop it, no matter who wins.

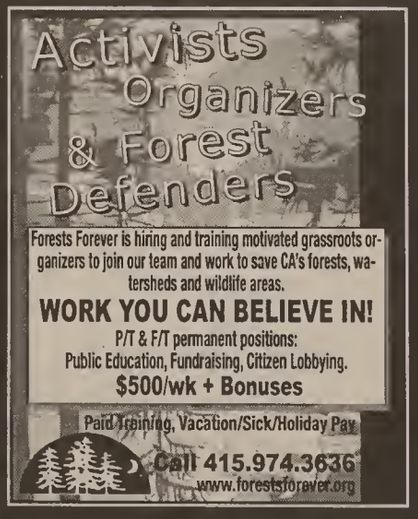
**Help put a stop to it!**

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Call 510.849.2272
(Jon or Kelly)
www.californiapeaceaction.org

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Want to earn a certificate or degree during the day, evening or on the weekends?
Earn a certificate in Business Administration (AAS,BAS or MBA) or Multimedia Communications and Presentations (AAS) for affordable cost for quality education. Classes begin now. 1911 Addison St., Berkeley, CA 94704 (510)644-9700.
*Ask about our 8-week short-term basic specialized certificate programs*

This institution has received a temporary approval to operate from the Bureau of Private Postsecondary Education ("Bureau"). A temporary approval is merely an interim designation the Bureau can authorize pending a qualitative review and assessment of the institution. At the time it is issued, the bureau has not yet conducted a site visit. It is issued if the Bureau determines the institution's operational plan satisfies the minimum standards listed in Education Code Section 94900 or 94915 whichever is applicable. The temporary approval will remain in effect for at least 90 days, but no more than 360 days in order to enable the Bureau to conduct the site visit and inspection of the institution. After that visit, per CCR 74310, the Bureau will then determine whether the institution should be approved on a permanent basis.




Forests Forever is hiring and training motivated grassroots organizers to join our team and work to save CA's forests, watersheds and wildlife areas.
**WORK YOU CAN BELIEVE IN!**
P/T & F/T permanent positions:
Public Education, Fundraising, Citizen Lobbying.
**$500/wk + Bonuses**
Paid Training, Vacation/Sick/Holiday Pay
**Call 415.974.3636**
www.forestsforever.org

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The California League of Conservation Volers (CLCV) is seeking fundraisers for the twenty-person membership team. Flexible, part-time evening hours, excellent pay and benefits in a diverse, casual workplace.
ONLY SECONDS FROM BART
**CALL RICO 510-271-0900 x 315.**
Students, seniors and people of color are encouraged to apply.
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Email: nicole@hamiltonfamilycenter.org, fax: (415) 345-0470, mail: HR/HFC 1631 Haves St. SF, CA 94117

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(415) 487-1081

Receptionist
**Haight Ashbury Free Clinics Detox Program.**
20 hr/wk, $10/hr + benefits.
Cvr. Ltr & resume:
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Berkeley Repetory Theater needs **concessionaire** immediately. Duties include ordering, inventory, customer service and supervising volunteers in a fun, artistic environment. $12/hr. Related exp. req. Must be avail. eves. & wkends.
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**AIDS Service Organization has 3 open Positions:**
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- CASE MANAGER
- T/G EDUCATOR (.5 FTE)

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1755 Broadway
Oakland, CA 94162
Fax 510-663-7980

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Willing to relocate?
Join our organization: "PEOPLE HELPING PEOPLE".
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- Reduces relocation expenses
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- Exclusive access for East Bay Employers

**EMPLOYERS**

- Applicant Search
- Job Posting
- Post Employer Profile
- Job Posting Tips
- Industry News/Articles
- Upcoming Job Fairs/Events

**APPLICANTS (It's Free)**

- Post Profiles/Resume
- Search Open Jobs
- Upcoming Job Fairs
- Resume Tips
- Search Employer Profiles
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Renowned coffee roaster & retailer has openings for retail sales people & assistant managers.

- Competitive pay, bonuses and discounts
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RETAIL SALES

**Sales/Service** position in SF store.

If you are a certified diver who loves diving, likes people and are attracted to the idea of serving divers and newcomers to the sport, this may be the job for you. Great benefits.

KAREN 415-362-6694

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1023 Stanyan, SF. (415) 564-2800. Noelle/Aly.

**Produce Clerks, Cashiers:**
3939 24th St. SF. (415) 282-9500. Dave/Sara

**Meat—Cutter/Counter Person, Cashiers:**
2140 Polk St. SF. Fax Resume: (415) 673-7420. Beth/Michelle

**Cashiers, Deli Clerk, Deli Manager, Meat—Cutter/Counter Person:**
3060 Fillmore St. SF. (415) 567-6900, Will/Joe

**Bookkeeper Assistant:** Fax Resume: (415) 292-3334

**Call or apply in person.**

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## EMPLOYMENT OPPORTUNITY

### PUBLIC SAFETY COMMUNICATIONS DISPATCHER/911

**Salary:**
$43,836-$53,118 yr.

**Requirements:**

- 2 yrs public contact
- H.S./GED
- Type 40 wpm
- No felony



To apply call (415) 558-3872 EOE

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$8.25-$10.63/HR
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$150 FOR EVERY 15 WORKING DAYS

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$150 AFTER 20 WORKING DAYS
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ACCEPTING APPLICATIONS FOR 16 & OVER



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SINCE 1974

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Training provided
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Hours 8-1, M-F, $12/hr. Seeking high-energy, motivated, sharp person to answer phones, greet guests, process mail. Good communication & personality a must! College students encouraged to apply. Call Erica, (415) 903-5003.

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Admin to support 4 salespeople, maintain database, some client contact. Min 2yrs experience admin/sales work. Must know Word, PowerPoint, e-mail. Entry-level starting 28-30K but prepare for promotion! Call Erica, (415) 903-5003.

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Short term front desk job with large, successful ad agency. Busy phones, look sharp, greet clients. $12/hr. Call Summer, (415) 901-5019.

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Furniture experience a big plus for drivers, movers, warehousing and quality control specialists at Berkeley warehouse.

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Sloat Garden Center is committed to nurturing our customers and helping them achieve success. We sell the finest plants and products to discerning customers. We are looking to cultivate exceptional people who have a passion for gardening and want to learn more.

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BERESFORD HOTELS

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Full time. Customer service and computer experience required. Will train. $13/hr.

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Candidates must be cheerful, friendly and able to juggle multiple tasks. $8.50/hr, plus tips. Hours: 6am-2pm, Monday through Friday.

**PORTERS**
2 positions available. Looking for friendly, outgoing individual. Will train.

**Fax resumes**
**Attn: Carol at 415-956-2937.**

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**Be part of the Political Process.**
**Support your community. Serve Democracy.**

## Earn Extra Cash

December 12, 2000

**Be a Poll Worker or a Call Center Worker and get $82 - $105 for each day's work**

Who may apply:
- U.S. Citizen • Resident of San Francisco
- At least 18 years old at time of election
- San Francisco H.S. Students 16 or older

## Call 415-554-4395

**Bi-lingual workers who speak basic English in addition to Cantonese, Spanish, Vietnamese, or Russian are particularly needed.**

If people take part in the full cycle of civic participation, our society and democracy will better serve all of us.

## San Francisco Department of Elections

THE SAN FRANCISCO BAY
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FREE REPORT reveals what you need to know BEFORE you settle your case or speak with anyone. Call TOLL FREE 1-800-716-1102

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## QUEER TRIPS

Low budget travel for l-g-b-t & friends. Ski weekends, hot springs, rafting, etc. Check out sfvantours.com (or call Phil @ (415) 587-1053.

## Sex Taking Over Your Life?

Counseling for men w/compulsive sexual behavior. George Collins, M.A, 925-932-0201.

## Worried about STD's?

City Clinic provides free/low cost, drop-in, confidential sexually transmitted disease services (STD) for anyone over 12. We are located at 356 7th St., between Folsom and Harrison St., and are open Mon., We. and Fri. from 8am-4pm. For more info call (415) 487-5500. www.dph.sf.ca.us/sfcityclinic.

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Build an active Fine Art Career with the Taking the Leap program. Call for information. (510) 653-1655.

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*Must be 21-45 years of age

*In good physical and mental health

*Have recent experience with methamphetamine

*But NOT addicted to it.

This study will require frequent blood draws.

This is not a treatment program.

**$$ Reimbursement Offered $$**

**UCSF PSYCHOPHARMACOLOGY RESEARCH LABORATORY**

Call (415) 476-7471 for more information.

Call (415) 476-7498 to leave a message.

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**Be An Egg Donor!**

Pacific Fertility Parenting Center is seeking responsible, healthy, non-smoking women ages 21-30. $4,500. 1-800-734-2015 or

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HERE'S THE WAY OUT! Without a loan & without bankruptcy, reduce your monthly bills up to 60%. You can consolidate credit cards, IRS, student loans, etc.

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**www.ucsf.edu/nosmoke/**

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www.cosmic-imperative.com

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SWEDISH MASSAGE PN/SF Joanna (415) 739-0226.

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Our fertility center needs generous women aged 21-32 to help infertile couples start their families. You must be healthy and responsible. You can meet the couple you help. $4,000 + expenses. Call Woman to Woman Fertility Center at 1-800-314-9996.

No Extra Time, But Need More $$$?

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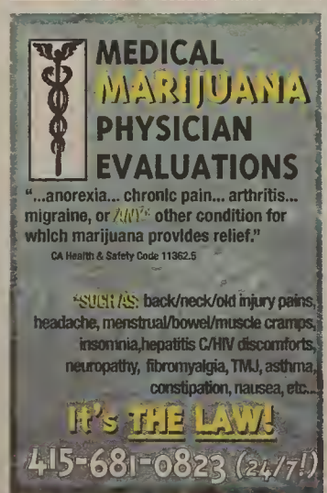
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Have you suffered a

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in the last 72 hours? If so, you may be eligible to test a pain reliever patch at the UCSF Pain Center in S.F. Participants in this 2-week study will be paid up to $150 for coming to our center for 2 visits and completing a telephone survey each day.

Call (415) 885-7860 for more information.

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**New UCSF Study For Men With Rheumatoid Arthritis**

You may be eligible if you: are a male over 30, have a diagnosis of RA. For further information call (415)502-1886.

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## HAIR MODELS WANTED

Need a fun new 'do? Only $15 w/ Nicola @ Cowboys and Angels. Call now for an appt. (415) 986-9091 or (415) 614-2790

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Ongoing registration for massage classes, 175 hours. Every Fri. afternoon our clinic offers $40 massages.

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## LEARN SPANISH NOW!

Come one night weekly or take our WEEKEND one day immersion workshops. Private lessons and costom programs available.

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## ***Losing your hair?***

Are you a male between the ages of 18-41 and experiencing hair loss? If so, you may be eligible to take part in a FREE hair growth study supervised by a Licensed Medical Doctor. If selected for study, you can receive up to $1,200 in free treatments and may be chosen to appear on national television.

Call 1 800-736-3223 x261

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********************

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**Skydive San Francisco**

www.skydivesf.com (415) 584-6332

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## Be An Angel & Donate Eggs

GENEROUS COMPENSATION! FFC 1- 800-939-0VUM.

## *DO YOU HAVE ASTHMA?*

Are you interested in participating in research studies? Monetary compensation provided. Please call the UCSF Asthma Research Center at 415-502-4849 or e-mail asthma@itsa.ucsf.edu

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**Adult Film Convention 2000**

is here in SF. Come party with over 300 adult film stars XXX. Watch adult films being produced. Meet recruiters if interested in getting started in adult films XXX. Food & beverages will be served. Come to have a great time!! Will be held on Wed. Dec. 13 @ 8 pm. til 4 am. Limited tickets. Call for tickets

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Phamacologic Research Unit

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**Are you experiencing: Hopelessness, Change in appetite, Low self-esteem, Change in sleep patterns, Decreased energy? You may suffer from depression.**

Affiliated Research Institute has been chosen to conduct a clinical research study on an investigational mesication for depression. Many services offered to qualified participants:

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Call 510-549-0571 or Toll Free 1-888-588-4AR

## High Blood Pressure?

**Is your diastolic blood pressure (bottom #) above 110?**

If so, you may want to learn more about participating in a research study evaluating 2 already approved high blood pressure medications.



Study participants will receive study-related:

- Medication
- Physical exams
- Lab work
- Compensation up to $300

Call today for more details.

For more information, please call Anna Chlang Hu at **415-751-6814.**

ICSL Clinical Studies

*Joshua H. Rassen, M.D.*
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